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SIEGE DE LA COLONNE DE POMPEE. — Etched by J. Gillray, from the Original Intercepted Drawing. — SCIENCE IN THE PILLORY.

It appears by an Intercepted Letter from General Kleber, dated Alexandria, [illegible] that while his Garrison was employed in [illegible] the approach of the Turkish Army, under the Pacha of Rhodes, a Party of the Soldiers, who had ascended Pompey's Pillar for Scientific Purposes, was cut off by a Band of Bedouin Arabs, who having made a large Pile of Stones and [illegible] to convey an Idea.

To study Alexandria's shore.
Or Science Arm—the sons of Mars!
Thus Man in [illegible]
So Britain's one Comprehensive view
Of the Light shed by Learning.

Your modern Arabs grown more wi
French regard Science duly prize
We rarely by the biters.
Thus [illegible] the Fate of Hebert's Jo
Aboard to make or find his Boax
Thus Bobuins roast the Write

JAMES GILLRAY 1756-1815
Drawings and caricatures

The Arts Council 1967

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Arts Council Gallery,
4 St James's Square, London SW1
January 6—February 4, 1967

City of York Art Gallery
February 25—March 18, 1967

City Art Gallery, Bristol,
April 4—29, 1967

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Cover: Siege de la Colonne de Pompée, 1799. Cat. no. 59

FOREWORD

Gillray's published political and social satires present a full and racy commentary on events and behaviour during the period 1780 to 1810, when the French wars and the character of political and social life in England provided a fertile field for his remorseless eye. His drawings and sketches are little known compared to his prints, and the selection in this exhibition should widen the esteem in which they are held by those who have studied them.

Some knowledge of the events and characters depicted is essential for the full appreciation of the caricatures, and the notes to this catalogue are intended to provide the basic information necessary to disentangle the complexities of distant events and ancient arguments. In making the notes we have relied heavily on Mrs M. Dorothy George's comprehensive British Museum *Catalogue of Political and Personal Satires*, and on the two recently published volumes on Gillray by Draper Hill, mentioned below. Mr Hill has an unrivalled knowledge of Gillray's life and work from which we have also benefited in the selection and catalogue introduction for this exhibition.

We would like to record our indebtedness to the Phaidon Press for permission to draw freely on the text and notes of *Fashionable Contrasts—100 Caricatures by James Gillray*, by Draper Hill, and in addition to quote from Draper Hill's biography *Mr. Gillray, The Caricaturist*, published in 1965. The Phaidon Press have also generously allowed us to use many of their photographs.

We would like to thank all the owners, listed on page 56, who have lent drawings and prints. The majority of the prints are borrowed from the collections of the British Museum and from that formed by the late S. G. H. Burger, lent to the exhibition by Mrs Burger.

G.W.

INTRODUCTION

By Draper Hill

From the infantile, incoherent and fitful caricature, political and social, which abounded in England after Hogarth, Gillray fashioned for himself a medium that . . . caused England to become known as the Home of Caricature.
DAVID LOW

One thing alone Gillray lacked—compassion; had he possessed it, he would be, what he so nearly is, the equal of Daumier.
OSBERT LANCASTER

POLITICAL CARICATURE is something of a newcomer among the arts of communication. Although Germans since Luther had indulged vigorously in graphic satire, they did so without any conspicuous show of wit and they entrusted the execution to artisans rather than draughtsmen. Consequently their efforts in this field reflect little of the preoccupation with character delineation evident in the Italian *caricatura*. Reputedly fostered towards the end of the sixteenth century by Annibale Carracci of Bologna, this school of exaggerated portraiture sought 'to grasp the perfect deformity, and thus reveal the very essence of a personality'.

For the better part of two centuries the Germans and the Italians pursued different paths. The former retained their heavy symbolism while the latter concerned themselves with the non-satirical exploration of identity in an intimate, often playful fashion. Not until the mid-eighteenth century did these two traditions finally unite in the work of the English amateur, George Townshend (subsequently the 4th Viscount and 1st Marquess Townshend). In 1756 Matthew Darly began to publish card-sized etchings on current topics after drawings by Townshend. For the first time a significant use was made of caricature to flesh the bare, emblematic bones of political propaganda. The history of the modern political cartoon could well be said to have begun at this point; in terms of basic form, Townshend's simple amalgam has yet to be improved upon. However, another generation had to elapse before his new weapon fell into the hands of an artist who was capable of demonstrating its full potential.

James Gillray was born in 1756 as Townshend was making his début as a designer of prints. His adult life spans the four decades between the American Revolution and the Battle of Waterloo—a circumstance which all but accounts for the fact that this period is customarily described as the 'golden age' of English political caricature. In common with his friend and rival, Thomas Rowlandson, Gillray had the advantage of training in the schools of the newly-formed Royal Academy. When he turned his energies towards popular caricature, he became the first 'serious' artist to honour this profession with more than a flirtation.

Notwithstanding Hogarth's memorable accomplishments in the field of social comment, his occasional forays into politics were firmly based on the wooden 'hieroglyphicks' that had gone before. It remained for Gillray to introduce a similarly expressive manner into the political sphere. Gillray lacked Hogarth's breadth of vision, but unlike his great predecessor, he was a consummate master of the techniques of etching and engraving. Most of Gillray's competitors had become etchers for the simple reason that this was the most practical method of duplication available to them. He, on the other hand, had been an engraver since boyhood; for him the greater part of the creative process often took place on the copper plate itself. In an era when most English engravers devoted their talents to the reproduction of works by others, William Blake and Gillray are unlikely companions in a category by themselves.

Gillray reinforced the framework of his craft with parody, fantasy and burlesque, enormously extending its range. Involved as many of his com-

positions now appear, he helped to shape the simplicity of approach which necessarily has become an essential feature of the modern newspaper cartoon. It would be difficult to over-estimate his contemporary popularity. Numbers of Gillray prints and imitations made their way to Europe. Spread by copyists and disciples, his influence was felt in Ireland and the United States as well as on the Continent. Writing from the British capital in 1806, a German journalist introduced the caricaturist to his readers as 'the foremost living artist in the whole of Europe'.

This ascendancy was made possible by a timely convergence of political, economic, technical and artistic developments. Eighteenth-century intellectual life was notable for the vigour with which criticism was directed against authority. By the time of Gillray's arrival, the reading public had been conditioned for his daring and ferocity through prolonged exposure to the writings of Swift, Pope, Fielding, Charles Churchill, Junius, and numerous others.

Prior to 1735, the widespread practice of 'print piracy' made it impossible for an honest publisher to receive fair compensation for original work. Largely due to the efforts of Hogarth (who had been victimized in this fashion on the engravings of *A Harlot's Progress*); Parliament enacted a law of copyright protecting engraved designs for fourteen years. By guarding the print-seller from unscrupulous imitators, Hogarth's Act converted a highly speculative trade into a major industry. The liveliness, audacity and general independence of pictorial satirists at the century's end has much to do with the fact that their medium was the copperplate engraving, produced in comparatively small numbers for individual sale. Working in this manner they were free of most of the editorial restrictions and inhibiting considerations of taste imposed on their successors once caricature was caught up in the regular machinery of weekly and daily journalism. One suspects that it was just as well that Gillray never had to reconcile his independent nature with the stabilizing control of an overriding policy.

Gillray's plates were collectors' items from the time of publication. In approaching a topic, he could assume that he was addressing himself to a literate audience of more than average means; the prices of both plain and hand-coloured prints were well out of reach of the working man's budget. The successful caricaturist had to be an astute businessman. It was in his interest to cater to as many shades of opinion as possible—especially during the years of depression after the outbreak of the French Revolution when sensitivity to the public temper was necessary for survival. Gillray was undoubtedly less subject to the dictates of his 'market' than most of his competitors. Even so his satires are valuable as guides to the attitudes and emotions of his educated London contemporaries. (In 1806 a correspondent remarked that the print-shop where Gillray's work was sold was the only one in which 'upper-class people with taste and knowledge' were to be found.) However, there is no need to justify the study of these caricatures on purely historical grounds. Working decades before the invention and perfection of photography, Gillray stands as one of the great pioneers of modern pictorial journalism. Reporter, entertainer, social critic, dramatist of sorts, he traps and holds the robust vitality of an age less unlike our own than one might suppose.

Gillray's graphic output, exclusive of drawings and watercolours, is figured by the present writer at just short of one thousand. Although he also tried his hand at wood-engraving and lithography, all but a tiny fraction of his engraved work was executed on the copper plate.

The published satires are intaglio prints, produced by forcing damp sheets of paper into contact with ink-loaded 'trenches', etched or engraved into a polished copper surface. The practice of engraving, developed early in the fifteenth century, was based on the manual incision of a V-shaped furrow. This method was followed, about a hundred years later, by the evolution of etching (from the Dutch *etsen*: to eat), a technique which spared draughtsmen the effort of 'ploughing' their own furrows. Now they could use a needle's point to mark their lines through a thin protective ground or coating of wax. Once the metal had been bared, these superficial scratches could be deepened to hold a desired amount of ink by immersing the plate in acid.

By the eighteenth century, these twin processes were applied in various combinations to the preparation of what the English indiscriminately called engravings. No special ability is required to distinguish one from the other in Gillray's work. Engraved lines tend towards formality; their widths may vary in a sinuous fashion but the nature of the stroke discourages changes in direction. The basic V-shape of the burin tip ends each line with a sharp point. By contrast, etched lines may pivot, zag and double back upon themselves according to the lightest caprice of the artist. However, unlike the burin, an etching needle is not suited to record variations in touch. It traces an even, unresponsive path that terminates bluntly when the hand is lifted.

This distinction is helpful when we compare Gillray's era with the generation preceding it. Save for a scattered quartet of etchings, Hogarth chose to reproduce his important works as burin engravings. On the other hand, in Gillray's *œuvre* the disciplines which predominate are those of etching. The growing acceptance of these skills by popular print-makers in the third quarter of the century did much to set the stage for the free-wheeling, expressive school of satirical draughtsmanship which was to follow. An increase in the range and sophistication of etching techniques was particularly noticeable during the fourteen years which separate the end of Hogarth's career (1764) from the start of Gillray's (1778). In the mid-sixties Bartolozzi and Ryland began to experiment successfully with stipple effects that imitated the effect of pencil and crayon drawings. Simultaneously (1762–5) Charpentier, a Frenchman, and Floding, a Swede, were collaborating in Paris on the introduction of aquatint, a novel method of simulating wash drawings by copperplate. However, such significant innovations as stipple, aquatint and soft-ground etching had less to do with the reformation of the satirical print than the uninhibiting nature of the underlying shift from engraving to etching. This was exploited with conspicuous effect during the 'seventies by J. H. Mortimer (1741–79).

Gillray's earliest caricatures were deeply influenced by Mortimer's wiry, spontaneous manner. The etching needle alone was used in their execution. As the 'eighties progressed, Gillray came to employ the burin with greater frequency, especially for the lettering of titles. In the late 'eighties, he seems to have favoured the combination of etching and stipple. By the early 'nineties he was making extensive use of the burin. Gillray made rather less use of this tool in the late 'nineties and rather more during his final working decade. At the end he was wielding it in a violent, choppy fashion which may well have inspired the report that his fingers 'often bled from being cut by the burr thrown up by the etching needle'. Such an injury would far more likely have resulted from the reckless use of a burin.

Contrary to Victorian rumour, Gillray made extensive use of preliminary drawings, although it is curious that none earlier than 1793 appear to have survived. These sketches were transferred to the prepared copper with a stylus (after chalking the backs) or by means of waxed transfer paper. In

this era of photographic reproduction, whereby originals are customarily reduced for publication, it is worth noting that the caricaturist worked to exact size and that all his titles and legends had to be lettered backwards. Hannah Humphrey's shop at 27 St James's Street (where Gillray lived and worked for the last eighteen years of his life) probably maintained at least two flat-bed etching presses, perhaps in the basement. Operating at maximum efficiency, such a press was capable of producing about twenty sheets an hour. Although present-day printers insist that ten minutes is needed for the proper inking, wiping and pulling of a single etched plate, Mrs Humphrey's pressmen probably worked at nearly three times that speed. Geared for quantity, they used thin, inexpensive inks and comparatively light papers.

Even so, this procedure obviously limited most caricatures to a maximum 'run' of several hundred at the time of issue. However, since copperplates at that time were hammered to increase surface toughness, they continued to yield excellent impressions for many years. The 'ghost' image of a second design occasionally appears on the reverse of a satire. This could indicate that a print wet from one press had been accidentally put to dry on a pile of prints from another. On the other hand, it is possible that two plates were printed simultaneously by a single machine. After the prints were dry, numbers of them were carefully hand-coloured with water-colours or transparent inks—probably by a team of women working from a master proof supplied by the artist. During the later days of 'penny-plain' and 'twopence-coloured' this task was assigned to children, but the quality of Mrs Humphrey's product seems to rule out any such operation. The completed satires normally were sold for a half-a-crown coloured or one shilling plain. (To place these sums in perspective one need only recall that, for much of this period, unskilled labourers were fortunate to be earning as much as ten shillings a week.) Sometimes these standard prices were reduced for plates which had been subsidized as propaganda. Unusually large compositions were offered at five shillings.

Before Gillray went into partnership with Mrs Humphrey in 1791, his average fee for a satire was two guineas. For the projected quarto volume of the *Poetry of the Anti-Jacobin* in 1800 he was to have received eight guineas for each full-page illustration. Gillray's income was substantially augmented by private and semi-private commissions. Many social and personal plates were based on drawings by amateur draughtsmen, some of whom paid to see their work improved and published. In addition to support received from Government sources, other offerings doubtless came along from time to time. Writing in 1798, a German correspondent observed that the whole of London accepted Gillray's merit—but was somewhat frightened about him. He almost certainly accepted an 'indemnification' or two from the Prince of Wales in return for acts of suppression or abstention and it is conceivable that similar honoraria were extended by other sensitive individuals.

JAMES GILLRAY was born in Chelsea on August 13, 1756. His father, also James, was a thirty-five-year-old Scot who came to Chelsea Royal Hospital after losing an arm at the battle of Fontenoy on May 11, 1745. After his marriage to Jane Coleman in 1751, Gillray *père* was appointed sexton of the Moravian chapel in Chelsea, having become a member of the fiercely evangelical Moravian Brotherhood in 1749. This post he retained until shortly before his death in 1799. The caricaturist, his third child and second son, was the only one of five children to reach the age of ten.

The Moravians (or United Brethren) trace their genesis to the Hussite reforms of the fifteenth century. Banished from Silesia in 1736 by a prince of Saxony, the group began a migration to England. A belief in the im-

portance of isolating the young from worldly contaminations led them to establish their own schools soon after arrival. By the 'sixties an extraordinarily broad range of subjects was offered to pupils of both sexes.

Young Gillray was sent off to the Moravian academy for boys at Bedford, probably in 1761 at the age of five. The Brethren grounded their faith on the essential depravity of man. Regarding the world with ill-concealed horror, they worked to imbue their children with a sense of the worthlessness of life. Centuries of persecution had encouraged them to view death as a glorious release from earthly bondage. At the threshold of understanding, four-year-olds were pushed to terrifying heights of introspection. They welcomed the thought of death, were delighted by funerals, and desired passionately *not* to recover from illnesses. At the time, some of the Brethren were troubled by fears as to the possible consequences of so devout an existence. In the words of a later Moravian historian, 'It was a programme more fitted for hermits and fakirs than for English boys and girls.'

In October 1764, the Bedford Moravians decided to disband their schools under pressure of financial need. Shortly before Christmas, the future caricaturist, then eight, was among the last to depart. '*Brother Gottwalt set out for London with the three Boys. George & Robert Hinz & James Gillray, who are to go to their Parents. They had last night very movingly taken leave from the Rest of the Children: with Tears on all sides.*' It seems likely that this represents the end of his formal education, and we cannot be sure of the nature of his studies at Bedford. Further study of some sort is indicated. The range and depth of intellect reflected in Gillray's work and correspondence appear consistent with a later description of him as a well-informed, literate man who read a great deal.

He could not have been far into his second decade before he was apprenticed to Harry Ashby, a celebrated writing engraver and publisher of banknotes and certificates who kept a shop at the foot of Holborn Hill. Gillray was later quoted to the effect that 'the early part of his life might be compared to a spider's, busied in the spinning of lines'. Finding the experience irksome he deserted, with several fellow apprentices, to join a company of strolling players. A later biographer held that Gillray began his career as an avowed Bohemian, early acquiring 'an antagonism to restraint that coloured his principles to the end'. Be that as it may, if taken at his word, the caricaturist had a taste of country roads, barn accommodations and the other amenities of aimless theatrical pilgrimage. This adventure occupied him 'for a time' and it is logical to assume that by 1775, in his nineteenth year, Gillray had returned to London. In any case, a pair of uncertain satires published that year bear the mark of his earliest manner.

Gillray began slowly. A trickle of plates appeared before his twentieth year, but he was twenty-six before he started in earnest and past thirty before he turned his full energies to caricature. Almost all of Gillray's work before 1780 was published by the mezzotint engraver, William Humphrey—most of it had to do with brothel or privy. A rapid improvement in the quality of Gillray's draughtsmanship is noticeable after 1778, the year of his admission into the Royal Academy schools. Accepted for study as an engraver on April 8, Gillray came under the tutelage of Francesco Bartolozzi (1728–1815): 'during his studies in that school of *super-Italian* softness and elegance, verging on beautiful insipidity, did he display the rudiments of [his] daring species of graphic design'. The speed with which the young caricaturist gained proficiency in the Bartolozzi manner was demonstrated by the publication, in August and September 1780, of two polished stipple illustrations to 'Tom Jones'. Gillray's

subsequent development can be partly viewed as a product of, and unique reaction to, the pretentious academic notions of ideal beauty and purposeful moral elevation which flourished under Reynolds, Bartolozzi and Cipriani.

Throughout the 'eighties, the engraver in Gillray was clearly at odds with the caricaturist. After a burst of activity in the political field (1781–3), Gillray turned from satire to the 'quality field' for almost three years. His productions during this interval included a number of saccharine vignettes, two elaborate illustrations to Goldsmith's *The Deserted Village*, *The Nancy Packet* (cat. no. 10), similar tableaux of marine disaster and a series of reproductions after sketches by Lady Spencer. There is no doubt that Gillray took his role as a stipple engraver seriously. He tried desperately to interest Benjamin West in his services. In skill and industry he was certainly the equal of men who achieved success in this thriving field. Good engravers were at a premium, yet Gillray never received a major commission. Prospective clients were probably disturbed by his individual style, preferring to see their work copied by a hand which did not add a distinctive stamp of its own.

Nothing daunted, Gillray circulated a business card which presented him as a specialist at portraits. Nevertheless, mid-1786 found him back in the ranks of the professional satirists. Although the futile struggle for recognition and fortune must have been a source of bitter disappointment, Gillray emerged with a new regard for craftsmanship and a dazzling command over the techniques of his calling. He promptly transplanted his taste for stipple and aquatint to the popular field and blossomed forth with a rich baroque line of extraordinary beauty.

During the 'eighties, Gillray etched for a number of different publishers. His work for rival employers reflects modifications in emphasis and direction, governed by varying assessments of the public temper. It is almost uniformly negative, giving little indication of fluctuation in basic philosophy, or, in fact, of much philosophy at all. Once the French Revolution began to menace English security, patriotism took precedence over factional intrigue. The defence of 'the Roast Beef of Old England' was an ideal theme for Gillray; in large part its elaboration became a life work.

In the autumn of 1791 Gillray began to etch exclusively for 'Mrs' Hannah Humphrey, a maiden lady some years his senior and the younger sister of his first publisher. The personal relationship between them lacks definition. By 1793 Gillray was lodging over her shop at 18 Old Bond Street, accompanying her in 1794 to 34 New Bond Street and in 1797 to 27 St. James's Street, where he lived to the end of his life. Nine years after the caricaturist died, a writer observed that 'report never whispered aught to the moral disparagement of Gillray [or] Miss Humphrey' notwithstanding the fact that they had lived so long under the same roof. However, in 1800, George Canning slightingly styled the lady Gillray's 'concubine' and by 1849 another historian of the subject felt compelled to state that 'it has been whispered that there was a *liaison* between Gillray and Mrs Humphrey not essential to their relation as designer and publisher'. Although this allegation was raised that it might be categorically denied, the friendship undoubtedly progressed beyond the stricter limits of professional co-operation. In 1798 Mrs Humphrey headed a letter 'Dear Gillray' and signed herself 'yours sincerely'. By 1804 her salutation had become 'Dear Gilly', and the conclusion 'your affectionate friend'.

The beneficial effect of this association upon both parties was considerable. Gillray acquired a steadiness and a sense of purpose, settling down to comment as a matter of routine. By 1792 for the first time he was making

a practice of signing important plates. Up to then Gillray had reserved his highest order of technical skill as an engraver for 'serious' subjects. Abruptly this virtuosity was lavished on the so-called popular work, apparently signalling a commitment to satire. With Gillray's support, Mrs Humphrey promptly secured first place among the West End print-sellers; his plates continued to be a major source of revenue for years after their production. (At first this arrangement was evidently an informal one; on February 21, 1805, Gillray acknowledged receipt of £500 from Mrs Humphrey in return for the rights to 'every Engraving executed by me up to this date'.)

In 1806 his professional position was analysed by a correspondent of the Weimar periodical, *London und Paris*:

> *. . . Gillray is the most important, everyone can see that the others are unable to fill his shoes. SinceHogarth there has been nobody with such qualities.* [The writer goes on to commend] *his large knowledge about every subject in literature, his extreme accuracy of drawing, his capacity to understand correctly the lines of a face which he has seen only once, his profound study of allegory and the actuality of his thoughts. Paris has good men in this field but they look pale in relationship to Gillray.*
> *. . . Gillray fought a long time against the last ministry* [of the younger Pitt] *and out of this period there are some sheets which you might call unique because of their inventiveness. But suddenly he changed and directed all his arrows against Fox and generally against the old Opposition. Nobody can tell what made him do this because Gillray hardly talks at all about things and because he doesn't explain himself about anything. And because generally he is of such an exterior, his appearance, manner and conversation are of such usual, everyday simplicity . . . that nobody would see the great artist in this thin, dry, bespectacled man.His enemies are saying that he got a pension from the last ministry but this is not proven. . . .*

Notwithstanding a discernible egalitarian bias in his earliest works, after 1793 Gillray fell into line with the Tory attitude towards democracy and the party of Charles James Fox. Although he did eventually accept a pension from the Pittites in 1797, the question of political alignment had already been determined for him by the vehement popular reaction against the Reign of Terror, the disintegration of the Opposition and the growing unpopularity of Fox. Drawn into the Tory camp by practical and patriotic considerations, the caricaturist proved a useful ally. Asked about this change of emphasis in 1798, he is said to have replied 'now the Opposition are poor, they do not buy my prints and I must draw on the purses of the larger parties.' Artfully blunt, this remark seems to state the position. The pose of bourgeois shopkeeper, with its obvious element of truth, was admirably suited to the artist's needs. He left acquaintances with the impression of 'a careless sort of cynic who neither loved nor hated society'. In actuality he seems to have convinced himself straightway that democrats in general and Whigs in particular were apt to be troublesome rascals. Although this notion could have originated as a sop to conscience, Gillray's letters and the bulk of his caricatures suggest that he came to take it seriously. To argue otherwise presupposes a life of hypocrisy which taxes belief.

Gillray's pre-eminence in the political field tends to obscure his merits as a social commentator and entertainer; yet more than a third of his energy was spent in this direction. When Parliament was in session he must have worked to a fairly regular schedule. His day probably began with the papers. Later, if time allowed, he might wander Bond Street and Piccadilly in search of subjects, call in at the gallery of the House of Commons or pay a visit to one of the Strand taverns where Henry Angelo

tells us he used to meet with Rowlandson. 'Gillray is all over the place,' says *London und Paris*, 'following the troubled elite like the ghost of Hamlet's father.'

In his prowls for material he made careful notes, graphic and written, in a sketchbook or on small pieces of pasteboard. Although these are sometimes executed directly in ink, for the most part they are in a lacy, delicate pencil to which ink (and occasionally colour) was later added. Commonly, his studies are accompanied by random observations on costume and colouring.

The lone surviving Gillray sketchbook (cat. no. 142) contains a series of sharp vignettes and observations set down during a visit to Margate in 1801:

Arrival at Margate quite Fatigued—welcomed by Mitchener (York Hotel) numbers of Bathing Room keepers (Wood Hughes &c) loading them with Cards &c.

Bucks in Pantaloons Ladies in Bathing Bonnets

Raffling Mr. Silvertongue—'give me liberty to mark you down in the shilling chance list—it's your turn for winning'

every third house in Margate a Bawdy house

Butchers cutting off the meat after bought

Fishmongers changing the Prices

wives & daughters of Citizen debauched & selling themselves for money to gamble with

in London a Tradesman is afraid of his reputation being lost if he deals unfairly

the modest woman is obliged to take up a Lodging with the Street Walker

Scene the Pier—Landing of Passengers some with their baskets &c in a High Wind like drowned rats—the wharf covered with Packages & trunks &c—High Wind Blowing up the Petticoats of the Ladies looking over the side of the Pier

Return from Margate—Scene the Packet Nelson—Captn Rowe—some Sick, some Eating & Drinking Tea Gin &c—Smoking—Cards, Vessel laying Gunnel to.

In Gillray's eyes, human experience seems to resolve itself into a grim sort of carnival roller-coaster on which trial is inevitably followed by error and aspiration necessarily results in disillusion. Humanity was customarily held at arm's length. The caricaturist seems always to have been at pains to keep up a protective shield. Those who know him from the engravings alone will be unprepared for the extraordinary freedom of line which marks his pen drawings—a searching, tentative quality that cools and hardens as it is transferred to copper. His correspondence displays a similar discrepancy between preliminary drafts and completed letters. The former are strewn with hesitant deletions and substitutions, phrase by phrase, as he gradually fabricates the desired aura of self-assurance. There can be no doubt that he was a cautious, exacting, introverted man, and that the need for concealment of self was deeply ingrained in his nature.

There is much to suggest that Gillray was subject to the soarings and plummetings of mood which psychiatrists classify as manic-depressive. In all probability he drank excessively, although the frequent assertion that he was 'in the highest degree intemperate' is contradicted by the

amount and quality of his work. Gillray's capacity for creative work began to fail in 1807. One plate, *The Pillar of The Constitution* (cat. no. 87), was completed only after great difficulty, two or more were abandoned, and in general his preparatory sketches show signs of increased labour. A mental and physical breakdown disrupted his production for the remainder of the year. Although the spring of 1808 saw a return to more regular activity, Gillray's total output continued to decline. The touch was becoming less sure. In September 1809 he used the inscription *Inv & fect* for the last time, afterwards relying on the hints and drawings of others. After sporadic achievement during the spring and summer of 1810, Gillray lapsed into a state of insanity which persisted, with lucid intervals, until his death in 1815.

On July 1, 1811, he attempted to portray Mrs Humphrey's nephew and heir, George (cat. no. 148). In some places his inkless pen gouged viciously into the paper. Elsewhere the line wanders over the form in erratic jags and swirls, here and there resolving into tiny grotesque heads. George Cruikshank later recalled that the hand of the mad Gillray was always moving 'as if in the act of painting'. It is impossible to agree with the neat nineteenth-century explanation that this disintegration was the simple result of intemperance. On the contrary, his instability seems to have owed much to a preoccupation with the state of his vision. He had punished his eyes with years of close work, and his concern for them could only have been increased by the epidemic of eye disease which followed the military campaigns in Egypt, as well as by the slipshod, unscientific manner in which eye-glasses were then fitted. Judging from the etchings, an obsession with sight may well have been present throughout his career. Gillray's work contains numerous instances in which eyes are either missing or mutilated. One of the most moving personal documents to which he ever set his hand is the self-portrait *Pray Pity a Poor Blind Man* (cat. no. 151) executed after his loss of reason. This fear may well have increased his reliance on drink; becoming obsessive it could easily have warped his entire attitude towards life.

Gillray remained under Mrs Humphrey's care until his death two weeks before the battle of Waterloo (after flinging himself from his attic window on to the pavement of St James's Street, according to one account). Six days later his remains were buried in the yard of St James's Church, close by the pavement of busy Piccadilly. Almost certainly at Mrs Humphrey's direction, the grave was covered with a flat stone bearing the simple inscription:

In Memory of Mr James Gillray
THE CARICATURIST
Who departed this life 1st June 1815,
Aged 58 years.

Ironically, the exuberance which marked British pictorial satire up till the end of the Regency served to damn it in the eyes of the next generation. The Gillray 'school' gradually suffocated in a superabundance of freedom. After the accession of George IV in 1820 the pendulum of taste began a swing to the opposite extreme. It seemed an offence against fair play to support any tribunal in which the punishment so often appeared to exceed the crime. Extinguished in large part by the pre-dawn flush of Victorian gentility, Georgian caricature was supplanted by a preference for the milder comedy of illustrated novels and family-tailored periodicals. In the political sphere, impudence gradually gave way to dignity as the latter proved to be the more saleable commodity. Gillray was superseded by 'HB' (John Doyle), Doyle in turn by Leech and Leech by Tenniel. There

is a measure of truth in an 1831 assertion that pictorial satires, like candles, contain the wicks which will consume them. Essentially of and for the moment, most caricature tends to be forgettable. The public memory is short; echoes and overtones evaporate swiftly. Comprehension by a later generation often requires a certain expenditure of effort. Nine years after Gillray died, an editor could complain that much of his work had become unintelligible for want of explanation. By the time of the Reform Bill, the age of Pitt and Fox was becoming alien in many ways. Gillray fell from grace—his lack of charity placed him at the mercy of Victorian moralists. Helpful sermons were preached on the tragedy of his last years; the mental collapse was cited as a fitting reward for a depraved apostate.

He was described as a 'caterpillar on the green leaf of reputation', and as '. . . a sort of public and private spy . . . who insults inferiority of mind and exposes defects of body. . . .' This sort of insensitivity towards the spirit of caricature served to keep that art under eclipse in England during most of the century following Gillray's death. It was not until the arrival of the Australian, Will Dyson (1906), and the New Zealander, David Low (1919), that the old Georgian needle was resharpened for accommodation to the requirements of a modern journalism. Appropriately enough it was Sir David Low who dedicated the present replica of Gillray's grave marker at St James's, Piccadilly, on November 16, 1961. (The original had been missing for some years when church and yard were severely damaged by bombing in October 1940.) Another link between past and present came to light recently with the rediscovery of three Gillray copperplates, two of which are displayed publicly for the first time in the current exhibition. Markings on the reverse side of these indicate that Gillray customarily obtained his prepared plates from one Benjamin Whittow of 43 Shoe Lane. This shop was located squarely in the middle of the twentieth-century site of the *Evening Standard*, a circumstance that would surely have tickled the fancies of such latter day Gillray admirers as Low and Vicky.

BRIEF CHRONOLOGY

(From *Fashionable Contrasts* by Draper Hill, London, Phaidon, 1966)

	Public and Political Events	*Gillray's Life*
1756	Start of Seven Years' War	Birth of Gillray in Chelsea, August 13
1759	Victory and death of Wolfe at Quebec	
1760	Accession of George III	
1762	Birth of George, Prince of Wales	At school in Bedford
1764	Death of Hogarth	Leaves school
1769	'Wilkes and Liberty' riots	Apprenticeship
1773	Boston Tea Party	
1775	Start of American Revolution	First caricatures published
1776	Declaration of Independence	
1778		Enters Royal Academy schools
1779		First plates for Hannah Humphrey
1780	Anti-papist Gordon Riots	
1781	End of American Revolution	Emphasis swings to political satire
1782	Lord North falls; succeeded by Rockingham in March and Shelburne in July	
1783	Fox-North coalition in April; succeeded by William Pitt the the Younger in December	
1784		Start of three years spent as a 'serious' engraver
1786		Resumes satirical activity
1788	King George III's madness; regency crisis	
1789	Fall of the Bastille; start of the French Revolution	
1790	Publication of Burke's *Reflections on the Revolution in France*	
1791		Start of permanent partnership with Hannah Humphrey
1792	First Coalition declares war on France	
1793	Louis XVI guillotined, January 21 Reign of Terror begins	Travels to Flanders with the painter Philip de Loutherbourg
1794		Further association with De Loutherbourg
1795	Marriage of the Prince of Wales. Dearth and discontent: Pitt's popularity reaches nadir	
1796		Forms connexion with the young George Canning
1797	French invasion of Ireland fails	Given pension, co-operates with the *Anti-Jacobin*
1798	Canning attacks 'French principles' in the *Anti-Jacobin*	
1799	Formation of Second Coalition Bonaparte seizes power in France	
1801	Political union with Ireland Pitt succeeded by Addington in March	Pension lapses
1802	Peace of Amiens, March 27	
1803	War resumed; widespread fear of a cross-Channel invasion	
1804	Pitt returns to office in May	

Brief Chronology: *continued*

	Public and Political Events	*Gillray's Life*
1805	Formation of Third Coalition	
	Battle of Trafalgar, October 21	
	Battle of Austerlitz, December 2	
1806	Death of Pitt, January 23	
	Succeeded by Grenville's 'Ministry of All the Talents'	
	Death of Fox, September 13	
1807	Fall of 'the Talents' in March	Health breaks
1808	Start of Peninsular War	Pension restored (?)
1809		Reduced output
1810	Death of Princess Amelia deprives King George III of his reason	
1811	Prince of Wales appointed Regent	Work halted by insanity
1815	Battle of Waterloo, June 18	Dies June 1

BIOGRAPHICAL NOTES

(From *Fashionable Contrasts, Caricatures by James Gillray*, by Draper Hill, London, Phaidon, 1966)

Adair
Robert Adair, 1763–1855; Whig M.P. for Appleby and Camelford; Foxite; alleged to have intrigued against Pitt in Russia (1791) and to have written pro-French articles for the *Morning Chronicle*; K.C.B., 1809.

Addington
Henry Addington, 1757–1844; son of a court physician; boyhood intimate of Pitt; Speaker, 1789–1801; Prime Minister, 1801–4; created 1st Viscount Sidmouth, 1805.

Arden
Richard Pepper Arden, 1745–1804; Master of the Rolls, 1788–1801; M.P. for Bath, 1794–1801; created 1st Baron Alvanley, 1801.

Bedford
Francis Russell, 5th Duke of Bedford, 1765–1802; leading Whig; intimate of Fox and the Prince of Wales; his criticism of Burke's pension provoked the latter's *Letter to a Noble Lord* in 1796; agricultural enthusiast.

Bedford
John Russell, 6th Duke of Bedford, 1766–1839; M.P. for Tavistock, 1788–90, 1790–1802; succeeded to the dukedom in 1802 on the death of his brother (above); as Lord Lieutenant of Ireland under the 'Talents', 1806–7, he proposed the Catholic concessions which led to the government's fall.

Bonaparte. See Napoleon.

Boydell
John Boydell, 1719–1804; Alderman, 1782; Lord Mayor of London, 1790; creator of the 'Shakespeare Gallery'; self-styled patron saint of British engraving.

Buckingham
George Nugent-Temple-Grenville, 1753–1813; created 1st Marquess of Buckingham, 1784; Lord Lieutenant of Ireland, 1782–3, 1787–9; brother of Lord Grenville (q.v.). See also Temple.

Buckinghamshire, Lady
Mrs Albinia Hobart, 1738–1816; Countess of Buckinghamshire from 1793 (wife of the 3rd Earl); canvassed for Fox in 1784; leader of society; noted for her faro table, her elaborate rustic fêtes on Ham Common and her taste for amateur theatricals.

Burdett
Sir Francis Burdett, 5th Bt. 1770–1844; politician; reformer; entered Parliament, 1796; opposed Pitt from 1797; sat for Westminster for thirty years, 1807–37.

Burke
Edmund Burke, 1729–97; statesman; orator; champion of the Irish Catholic cause; implacable critic of the French Revolution; long-time Whig; joined Pitt's camp, 1792; received a pension, 1794; *Reflections on a Regicide Peace* published 1796.

Canning
George Canning, 1770–1827; M.P. for Newport, Isle of Wight, 1793; Under-Secretary of State for Foreign Affairs, 1796–9; instigator of *The Anti-Jacobin*, 1797–8; opposed Addington's government (1801–4); Treasurer of the Navy, 1804; Foreign Secretary, 1807–9, 1822–7; Prime Minister, 1827.

Caroline
Caroline Amelia Elizabeth of Brunswick, 1768–1821; Princess of Wales, 1795–1820; Queen, 1820–1; married the Prince of Wales, April 1795; deserted by him, April 1796, after the birth of an heir.

Charlotte
Charlotte Sophia of Mecklenburg-Strelitz, 1744–1818; Queen after her marriage to George III in 1761; bore him nine sons and six daughters.

Cobbett
William Cobbett, 1762–1835; essayist, journalist, pamphleteer, politican; a Tory to 1802, an independent radical thereafter.

Derby
Edward Smith-Stanley, 12th Earl of Derby, 1752–1834; Whig M.P., 1774–6; succeeded to title, 1776; ardent sportsman.

Dundas
Henry Dundas, 1742–1811; Secretary of State for Home Affairs, 1791–4; Secretary of War, 1794–1801; created 1st Viscount Melville, 1802; First Lord of the Admiralty, 1804–5; impeached for malfeasance and acquitted, 1805–6.

Eldon
Sir John Scott, 1st Earl of Eldon, 1751–1838; Attorney General, 1793–9; Lord Chancellor, 1801–6, 1807–27; leading opponent of the Reform Bill; created Baron Eldon, 1799; Earl, 1821.

Erskine
Thomas Erskine, 1750–1823; eminent barrister and politician; acquitted Lord George Gordon, 1781; defended Thomas Paine, 1792; friend of Fox and Sheridan; M.P. for Portsmouth, 1790–1806; Lord Chancellor, 1806–7; created Baron Erskine of Restormel, 1806; notoriously egotistical.

Fitzherbert, Mrs
Maria Anne Smythe, 1756–1887; a widow, married secretly to George, Prince of Wales, in December 1785; his companion until 1803.

Fox
Charles James Fox, 1749–1806; politician, statesman, orator, rake; a Lord of the Admiralty, 1770; subsequently opposed North's American policies; Foreign Secretary, 1782; joined with North

to head a coalition government, 1783; member for Westminster, 1784; led an ever-shrinking Opposition to Pitt through the 'eighties and 'nineties; Foreign Secretary, 1806.

Fox, Mrs
Elizabeth Bridget Armistead, 1750–1842; mistress of Lord Derby from 1779; formed connexion with Fox, 1784; secretly married to him on September 18, 1795; marriage disclosed in 1802, prior to their journey to Paris.

Frederica
Frederica Charlotte Ulrica Catherine, 1767–1820; Princess Royal of Prussia; Duchess of York after her marriage in September 1791 to the Duke, from whom she soon separated.

Frederick
Frederick Augustus, Duke of York and Albany, 1763–1827; the 'grand old Duke of York'; 2nd son of George III; named Commander-in-Chief of the Forces of the United Provinces (which opposed revolutionary France from 1793–5); Commander-in-Chief of the Forces, 1801–9, 1811–27; immensely popular.

George III
1738–1820; King from 1760; experienced attacks of madness in 1765, 1788–9, 1801, 1804 and upon the death of his youngest daughter in 1810, after which he never regained his sanity.

George
Prince of Wales, 1762–1830; Prince Regent from 1811; King, 1820–30.

Grafton
Augustus Henry Fitzroy, 3rd Duke of Grafton, 1735–1811; statesman; M.P. for Bury St Edmunds, 1756; succeeded to dukedom, 1757; First Minister, 1768–70 (when he attracted some of Junius's sharpest criticism); Privy Seal, 1771–5; Lord Privy Seal, 1782; opposed Pitt in the Lords during the 'eighties and 'nineties.

Grenville
William Wyndham Grenville, 1759–1834; 1st Baron Grenville from 1790; Home Secretary, 1789–90; President, Board of Control, 1790–3; Foreign Secretary, 1791–1801; Prime Minister of 'the Ministry of all the Talents', 1806–7; brother of Marquess of Buckingham (q.v.).

Grey
Charles Grey, 1764–1845; styled Viscount Howick, 1806–7; succeeded to the peerage in November 1807 as 2nd Earl Grey; M.P. for Northumberland, 1786–1807; supporter of Fox, except on the regency question in 1788–9; an outspoken opponent of Pitt and the war; in retirement, 1797–1803; First Lord of the Admiralty, 1806; Foreign Secretary, 1806–7; out of office for twenty-four years; Prime Minister at the passage of the Reform Bill, 1830–4.

Hanger
Colonel George Hanger, 1751–1824; 4th Baron Coleraine from 1814; a close friend of the Prince of Wales during the 'eighties and early 'nineties.

Hawkesbury
Robert Banks Jenkinson, 1770–1828; styled Lord Hawkesbury from 1796, when his father was created Earl of Liverpool; Foreign Secretary under Addington, 1801–4; Home Secretary, 1804–6, 1807–8; Prime Minister, 1812–27; 2nd Earl of Liverpool from 1808.

Hobart, Mrs
See Buckinghamshire.

Jenkinson
See Hawkesbury.

Jersey, Lady
Frances Twysden, died in 1821; married the 4th Earl of Jersey in 1770; mistress to the Prince of Wales at the time of his marriage to Princess Caroline.

Joséphine
Marie Joséphine Rose Tascher de la Pagerie, 1763–1814; born at Martinique; married in 1779 Vicomte Alexandre de Beauharnais, who was guillotined in 1794; married Napoleon, 1796; divorced by him, 1809; Empress of France, 1804–9.

Lansdowne
William Petty, 2nd Earl of Shelburne, 1737–1805, First Lord of the Treasury, July 1782–February 1783; created 1st Marquess of Lansdowne, 1784; gained a reputation for deviousness; opposed Pitt during the 'nineties; father of Lord Henry Petty (q.v.).

Lauderdale
James Maitland, 8th Earl of Lauderdale, 1759–1839; Foxite; formed a friendship with the Girondist leader, Brissot, in Paris, 1792; opposed war with France; founded the 'Friends of the People', 1792; Privy Councillor, 1806–7; sent on peace mission, 1806.

Liverpool
See Hawkesbury.

Loughborough
Alexander Wedderburn, 1st Baron Loughborough, 1733–1805; Lord Chancellor under Pitt, 1792–1801; led the judicial attack on 'French principles'; an opportunist; created Earl of Rosslyn, 1801.

Louis XVI
1754–93; King of France from 1774, guillotined on January 21, 1793.

Melville
See Dundas.

Moira
Francis Rawdon-Hastings, 2nd Earl of Moira, 1754–1826; fought with distinction at Bunker Hill (1775); long an intimate of the Prince of Wales; attempted to form a compromise ministry which would exclude Pitt and Fox (1797–8); created Marquess of Hastings, 1817.

Napoleon
Napoleon Bonaparte, 1769–1821; achieved celebrity after his Italian campaign of 1796–7; seized power in November, 1799; First Consul shortly thereafter; Life Consul, 1802; crowned Emperor of France, 1804; ultimately defeated at Waterloo (1815) and sent into exile.

Nelson
Admiral Horatio Nelson, 1758–1805; created Baron Nelson of the Nile, after his triumph over the

French at Aboukir Bay in August 1798; besieged Copenhagen, April 1801; created Viscount, May 1801; died in the moment of victory at Trafalgar, October 21, 1805.

Nicholls
John Nicholls, 1745(?)–1832; a conspicuously ugly Opposition member for Bletchingley (1783–7) and Tregony (1796–1802).

Norfolk
Charles Howard, 11th Duke of Norfolk, 1746–1815; a Lord of the Treasury under Portland, 1783; friend of the Prince of Wales; Earl Marshal of England; dismissed from the Lord-Lieutenancy of the West Riding, after a speech exalting 'the majesty of the people' in 1798; a pronounced eccentric.

Paine
Thomas Paine, 1737–1809; stay-maker, mariner, schoolmaster, exciseman, tobacconist, pamphleteer and politician; born at Thetford; author of 'Common Sense' (1776) and 'The Rights of Man' (1791–2); fled to France to avoid arrest; elected member of the Convention for Calais; died in New York.

Perceval
Spencer Perceval, 1762–1812; Chancellor of the Exchequer, 1807–9; Prime Minister, 1809, until his assassination in May 1812.

Petty
Lord Henry Petty, 1780–1863; 3rd Marquess of Lansdowne from 1809, when he succeeded to the title on the death of his half-brother; as Chancellor of the Exchequer, 1806–7, he raised the property tax from 6½ to 10 per cent; son of the first marquess (q.v.).

Pitt
William Pitt, 1759–1806; statesman; First Lord of the Treasury and Prime Minister (at the age of 24), 1783–1801, 1804–6; son of the 1st Earl of Chatham.

Rawdon-Hastings
See Moira.

Richmond
Charles Lennox, 3rd Duke of Richmond, 1735–1806; military commander; Master-General of the Ordnance, 1782–3, 1783–95.

Robinson
Mrs Mary Robinson, 1758–1800; actress; made her début at Drury Lane, 1776; first *grande passion* of the Prince of Wales, 1779–81; nicknamed 'Perdita' after the role (in *The Winter's Tale*) in which she first struck his fancy.

Russell
See Bedford.

Shelburne
See Lansdowne.

Sheridan
Richard Brinsley Sheridan, 1751–1816; dramatist, politician, theatrical manager; intimate of, and adviser to, the Prince of Wales; Treasurer of the Navy, 1806–7; for many years one of the most colourful orators in the Commons.

Sidmouth
See Addington.

Stanhope
Charles, 3rd Earl Stanhope, 1753–1816; zealous Whig, variously dubbed 'Citizen Stanhope' and 'the Sansculotte Peer'; Chairman of the Revolution Society, 1788; supported the French Revolution; amateur scientist; brother-in-law of Pitt (q.v.).

Taylor
Michael Angelo Taylor, 1757–1834; began political life as a Tory M.P. in 1784; gradually shifted to the Whigs; repeatedly caricatured as the 'law-chick' after he referred to himself in 1785 as 'but a chicken in the profession of law'.

Temple
Richard Grenville, 3rd Earl Temple, 1776–1839; succeeded his father as 2nd Marquess of Buckingham, 1813; created 1st Duke of Buckingham and Chandos, 1822; M.P. for Buckinghamshire, 1797–1813; Privy Councillor, 1806; Joint Paymaster-General, 1806–7.

Thurlow
Edward, 1st Baron Thurlow, 1731–1806; Lord Chancellor, 1778–83, 1783–92; ousted after power struggle with Pitt. 'No man', said Fox, 'was so wise as Thurlow looked.'

Tierney
George Tierney, 1761–1830; Whig M.P. from 1788; rose to prominence after the secession of the Foxites in 1797; duelled with Pitt, 1798; Treasurer of the Navy, 1802; President of the Board of Control, 1806–7.

Tooke
John Horne Tooke, 1736–1812; politician, parson and reformer; although returned in 1801 as the member for Old Sarum, Tooke was disqualified by an Act which declared clergymen ineligible to sit in the House; close friend of Sir Francis Burdett (q.v.).

Whitbread
Samuel Whitbread, 1758–1815; politician; son of the founder of the brewing firm; M.P. from 1790; intimate friend of Fox; led the attack on Melville in 1805; committed suicide while insane.

Wilberforce
William Wilberforce, 1759–1833; politician; philanthropist; successively M.P. for Hull, Yorkshire and Bramber from 1780 to 1825; parliamentary leader of the abolitionist cause from 1787 until 1807, when an anti-slavery bill finally received the royal assent.

William V
of Orange, King of the Netherlands, 1772–1844; took refuge in England in January 1795, shortly before the establishment of the Batavian Republic; restored to his throne in 1814; abdicated in 1840.

Windham
William Windham, 1750–1810; M.P. for Norwich, 1784–1802; Secretary for War, 1794–1801; opposed peace with the French, 1802; M.P. for St Mawes, 1802–6; held the War and Colonial offices, 1806–7; M.P. for Higham Ferrers, 1807–10.

PRINTS

The exhibited prints are hand-coloured impressions except where otherwise indicated. The date beneath the title is the date of publication appearing on the print. The number in M. D. George's British Museum *Catalogue of Political and Personal Satires* is prefixed by 'BM'. Sizes are those given in Mrs George's catalogue, height appearing first. References are also included to Draper Hill's *Fashionable Contrasts* (London 1966), where full notes on the prints will be found. In some cases a work is reproduced in Draper Hill's *Mr Gillray, The Caricaturist* [Hill, *Biog.*], but not in *Fashionable Contrasts*, or in this catalogue, and plate references are given.

[1]

?John Hamilton Mortimer (1741–79)
Iphigenia's late procession from Kingston to Bristol.—By Chudleigh Meadows
July 15, 1776
Engraving, 9 $\frac{13}{16}$ x 13$\frac{1}{2}$
BM 5362
Repr. Hill, *Biog.*, pl. 18
Lent by the British Museum

This unsigned plate may be attributed to Mortimer (Hill, *Biog.* p. 19) on whose style Gillray appears to have modelled himself in a number of his early plates.

Elizabeth Chudleigh, known as the Duchess of Kingston, was tried for bigamy before the peers in Westminster Hall in 1776. She was still remembered for her scanty dress as Iphigenia at a masked ball in 1749. At her trial she was dressed as a widow attended by four virgins in white.

[2]

The Whore's last Shift
February 9, 1779
Engraving, 13 x 9$\frac{1}{2}$
BM 5604
Lent by the British Museum

Gillray's first caricatures were published in 1775, but a marked improvement is noticeable in the standard of drawing and also an increase in the quantity of prints issued from the time he entered the Royal Academy Schools as a student of engraving in the spring of 1778. The majority of his satirical prints before 1780 were bawdy rather than political and this print with its spidery quality of line is typical of his style between 1778 and 1781.

[3]

The State Tinkers
February 10, 1780
Engraving, uncoloured, 10$\frac{7}{8}$ x 9$\frac{1}{2}$
BM 5635
Lent by Mrs Burger

Lord North's weak and unpopular administration staggered on until 1782, despite mismanagement of the American war and of the navy, and extravagant government expenditure necessitating high taxes. Two ministers who came in for particular odium were Lord Sandwich, First Lord of the Admiralty, and Lord George Germain, Secretary of State for America, who are shown here with North trying to patch a huge cauldron, full of rents. The King, who was generally thought to direct the policy of the ministry in even small points. looks on, wearing a turban to suggest that he behaved like an Oriental despot. Over his shoulder peers Lord Bute, the old Court favourite, whom the Whigs denounced for his influence behind the throne long after he had retired from the Court in 1763. He retired from Parliament in 1780.

[4]

Monuments lately discover'd on Salisbury Plain
June 15, 1782
Engraving, 8⅛ x 12 11/16
BM 6115; Hill pl. 51
Lent by Mrs Burger

A satire on the attentions paid by the 20-year-old Prince of Wales to Lady Salisbury. The four principal figures are numbered and can be identified as (1) Lady Salisbury, (2) The Prince of Wales, (3) Lord Salisbury, (4) Mrs Robinson (Perdita), forsaken by the Prince. The two ladies in the background may be intended for others to whom the Prince had paid attentions. By February 1782 his name was already associated with Lady Jersey and Lady Melbourne and these attachments were said to have been preceded by others for Lady Augusta Campbell and the Duchess of Devonshire.

[5]

The Kettle hooting the Porridge-Pot
July 23, 1782
Engraving, uncoloured, 8⅞ x 12⅞
BM 6013
Lent by the British Museum

Fox resigned from the office of Foreign Secretary (which he shared with Shelburne) in Lord Rockingham s administration when the king appointed Shelburne to succeed Rockingham. Fox's chagrin was the subject of several other caricatures by Gillray during the succeeding months.

Fox, destitute on leaving office, is running off to his gambling associates at Brook's, indicated by the signpost in the centre; politically speaking, Shelburne is depicted as equally black. As in many other early Gillray prints in which Fox appears, he is depicted here with the head of a fox. Fox's geese in caricature usually represent the electors of his constituency of Westminster.

[6]

A New Administration, or— The State Quacks Administring
April 1, 1783
Engraving, uncoloured, 8 13/16 x 12⅞
BM 6201
Lent by the British Museum

One of the many satires on the unpopular coalition of Fox and North, who are shown attending Britannia. Published on the eve of the appointment of the new ministry in which Fox returned to office as Foreign Secretary.

[7]

Copper plate for 'A New Administration'
Lent by the Trustees of the London Museum

This is one of the rare surviving copper plates for a Gillray print. See also cat. no. 9.

[8]

Balaam,—or the Majesty of the People
April 10, 1783
Engraving (oval), 8⅞ x 12½
BM 6209
Lent by the British Museum

A satire on tithes and the clergy.

[9]

Copper plate for 'Balaam'
Lent by Mr Draper Hill

The plate is engraved with Gillray's signature but this does not appear on prints of this subject. It was probably stopped out in the printing. Gillray did not make a regular practice of signing his prints till 1792.

[10]

The Nancy Packet
October 19, 1784
Engraving with ink wash
Lent by the British Museum
Plate 2

This is Gillray's first 'serious' print inspired by a contemporary event, the loss of the *Nancy Packet*, with all hands, off the Scilly Isles in February. In the centre of Gillray's reconstruction is the actress Mrs Cargill with her infant child.

In mid 1783 Gillray more or less abandoned caricature for a period of two and a half years and attempted to make a living as a stipple engraver of 'serious' subjects. After he returned to caricature as his principal activity he continued occasionally to engrave paintings of other artists, including three by James Northcote.

[11]

Morning Preparation
April 25, 1785
Aquatint, 12 $\frac{5}{16}$ x 9$\frac{1}{2}$
BM 6790
Lent by Mrs Burger

A satire on the plight of the Opposition during the early ascendancy of Pitt. Fox, North and Burke are shown in a poverty-stricken room. Above North's head is a broken pair of bellows, emblem of his Borean blast; behind Burke is a spider at the centre of a cobweb. Fox, in the attitude of an orator, gazes at himself in a cracked mirror; above his head a dark lantern, emblem of a conspirator.

A companion print, entitled *Evening Consolation*, was published on the same day.

[12]

A March to the Bank
August 22, 1787
Engraving, 16$\frac{1}{8}$ x 21$\frac{1}{4}$
BM 7174
Lent by the British Museum
Plate 3

During the Gordon Riots of June 2–9, 1780, a concern for the safety of the Bank of England led to the posting of a nightly guard detachment. This practice was continued after the emergency subsided and is still observed today. The twice-daily procession to and from the Bank was regarded by many as a public nuisance. The soldiers marched two abreast along the crowded Strand, Fleet Street and Cheapside jostling passers-by from the pavement. A representation from the Court of Aldermen to the Secretary for War in 1787 brought no change in the guard procedure and in January 1790 the Lord Mayor, William Pickett, addressed a letter to Grenville, then Home Secretary, which referred to the Guard as 'unconstitutional, unnecessary and offensive'. Pickett's letter was ignored and when, in September of the same year, the Lord Mayor and some of his attendants 'went to hinder the Bank Guard from walking in their usual manner . . . His Lordship . . . on making his remonstrance was shoved off the footway by the Commanding Officer without any further ceremony' (*Reading Mercury*, September 6, 1790).

[13]

The Rt Hon William Pitt, Chancellor of the Exchequer, First Lord of the Treasury, etc.
February 20, 1789
Repr. Hill, *Biog.* pl. 24.
Lent by the British Museum

In June 1788 Gillray made a formal agreement with the publisher S. W. Fores for the production of a stipple-etched portrait of Pitt, to be both painted and engraved by Gillray. The engraving appeared after a considerable delay and it seems likely that Fores considered it unsatisfactory and withdrew it from sale.

[14]

Shakespeare-sacrificed:—or— The Offering to Avarice
June 20, 1789
Engraving, 18$\frac{3}{8}$ x 14$\frac{3}{4}$
BM 7584
Lent by Mr Draper Hill

In May 1789 Alderman John Boydell opened his Shakespeare Gallery to exhibit the paintings he had commissioned to illustrate the plays. A set of engravings was published by subscription in 1802 but the project involved Boydell in financial disaster. Gillray was apparently convinced that he was moved more by greed than by a true desire to stimulate a native school of 'history painting' and this elaborate satire is the first of several vicious attacks on Boydell.

The robed alderman directs the burning of a pile of plays fanned by a crouching figure of Folly. A grotesque figure of Avarice sits on top of a huge volume of gallery subscribers. Clouds of smoke from the blaze obscure a statue of Shakespeare and support parodies of figures in some of the paintings for the gallery. Among these are Fuseli's Bottom and his Lear and Reynolds' Cardinal Beaufort. Other burlesques poke fun at Northcote, Opie, Romney and Benjamin West. The magic circle which encloses the scene bears a Greek inscription which was placed over the doorway of the Great Exhibition Room at Somerset House, adapted from that over Plato's Library: *Let one enter who is not inspired by the muses*. The young painter who kneels within the circle pushes out a young engraver who attempts to put a foot inside.

Gillray clearly resented the position accorded to engravers by the Royal Academy. The bitterness of his attack in this satire is probably due in part to the fact that he had never been given work by Boydell during the time he was trying to make a living as an engraver of 'serious' subjects.

The print was apparently in great demand among the artists who had been employed by Boydell.

[15]

'The Manner in Which Mendoza caught Humphries twice and Generously laid him down without taking advantage of his situation'
October 9, 1790
Engraving, 10½ x 14⅝
Lent by Mr Draper Hill

The interest in pugilism displayed by the Prince of Wales from the mid-'eighties played an immense role in the popularization of this sport. Capitalizing on the absence of an 'illustrated press', Gillray turned sports reporter on several occasions between 1788 and 1790, rushing 'into print' after major boxing contests with commemorative tableaux of this sort. This is apparently the last in a series of prints reporting on specific fights executed for the publisher S.W. Fores.

Daniel Mendoza, then champion of England, fought Richard Humphrey three times, the last occasion being on September 29, 1790. Mendoza's good manners were singular; his loss of the championship to 'Gentleman' John Jackson in 1795 resulted from an inability to cope with his opponent's judicious combination of a vicious uppercut with an immobilizing grip on the champion's hair.

Included in Gillray's gathering are Thomas Johnson, William Ward, John Jackson (all prominent boxers) and Butcher, probably also a boxer. The casual character of the composition and etching—particularly Butcher at the extreme right—suggests that the print may have been etched straight off, with little or no preliminary drawing.

[16]

'The Rights of Man'—or—Tommy Paine, the little American Taylor, taking the Measure of the Crown, for a new Pair of Revolution-Breeches
May 23, 1791
Engraving, 13 11/16 x 9¾
BM 7867
Lent by the British Museum

The first part of Paine's *Rights of Man* was published on March 13, 1791, and dedicated to Washington, in answer to Burke's *Reflections on the Revolution in France* (published November 1, 1790).

Thomas Paine, a Norfolk stay-maker, emigrated to America, but returned to Europe to take part in the revolutionary struggle. He fled to France in September 1792 following the publication of the second part of the *Rights of Man*, to avoid imprisonment in England, and was elected a member of the Convention for Calais.

The ironic inscription above the design reads: *Humbly dedicated to the Jacobine Clubs of France & England!!! by Common Sense 'These are your Gods, O, Israel!'* Published on January 10, 1776, Paine's pamphlet *Common Sense* helped to prepare American opinion for the Declaration of Independence. The term 'Jacobin' was applied from 1789 to the club which met in the Convent of St Jacques. From 1793, it was adopted by the English as a broad term applicable to revolutionaries in general and to their principles. In fact this print seems to be the first strictly anti-Jacobin satire published in England (Hill, *Biog.* p. 43 n.).

The long soliloquy put into the mouth of Paine is an example of the fanciful prose passages Gillray began to include in his prints about this time. The London tailors were divided into the Flints, who agitated for higher wages, and the Dungs, who accepted the statutory rates.

Gillray represents Paine here with the type of face and figure he adopted for all French Republicans. For another caricature of Paine see cat. no. 26, *Fashion before Ease*.

[17]

Frying sprats
November 28, 1791
Aquatint, 6 $\frac{9}{16}$ x 4 $\frac{3}{4}$
BM 7922
Lent by the British Museum

This and the following print are satires on the supposed miserliness of the King and Queen, a subject which had been treated by Gillray on numerous occasions from 1786 onwards. The Queen is generally more severely treated than the King. These two prints were designed to be shown as a pair.

[18]

Toasting muffins
November 28, 1791
Aquatint, 6 $\frac{9}{16}$ x 4 $\frac{3}{4}$
BM 7923
Lent by the British Museum

See note to cat. no. 17 above.

[19]

Wierd-Sisters; Ministers of Darkness; Minions of the Moon
December 23, 1791
Aquatint, 9 x 13
BM 7937; Hill pl. 2
Lent by Mr Draper Hill

During the regency crisis of 1788–9 Queen Charlotte acquired political significance as the guardian of the King's interests, and Pitt's, against those of the Prince of Wales. If George III had been found incapable of ruling, the appointment of his son as Regent would have led directly to the replacement of Pitt's ministry by a Whig government under the Prince's favourite, Charles James Fox.

In Gillray's print expressing persistent concern for the King's sanity, Pitt and two of his Ministers, Dundas and Thurlow, appear as the witches from Macbeth, anxiously watching the moon which bears the illuminated face of the Queen and that of the King in darkness. The print is based on *The Weird Sisters* by Fuseli which was exhibited at the Royal Academy in 1783.

[20]

Fashionable Contrasts;—or— The Duchess's little Shoe yeilding [sic] *to the Magnitude of the Duke's Foot.*
January 24, 1792
Engraving, 9 $\frac{7}{8}$ x 13 $\frac{13}{16}$
BM 8058
Lent by Mr Frank A. Gibson

The Duke of York, second (and favourite) son of George III, married in Berlin on September 29, 1791, Princess Frederica Charlotte, eldest daughter of King Frederick William of Prussia. The new Duchess was very short and was celebrated for her tiny feet. Gillray's print appears to have put an unceremonious halt to the waves of fatuous adulation with which the London press celebrated her arrival in England.

[21]

Sin, Death, and the Devil
June 9, 1792
Engraving, 11 $\frac{1}{4}$ x 15 $\frac{3}{8}$
BM 8105; Hill pl. 6
Lent by the British Museum

The struggle between Pitt and Thurlow had ended in the latter's dismissal by the time the print appeared. Allegations, current during the Regency crisis, that Pitt was usurping the royal authority and misusing the Queen's influence are revived here. There is, in fact, no evidence that the Queen attempted to influence the King's choice between Pitt and Thurlow and this print was said to have given great offence at Court.

Pitt as Death wears the crown and bears the sceptre. Thurlow as the Devil holds a shield decorated with the bag of the Great Seal and the woolsack. Between them a savage caricature of the Queen as Sin; beside her Cerberus has the heads of Dundas, Grenville and Richmond.

Gillray's design parodies both *Satan, Sin and Death* by Hogarth (engraved by Rowlandson just before), and Fuseli's just completed *Satan encountering Death, Sin interposing*. The caricature is even more closely related in its composition to a painting of the same subject by James Barry. Fuseli was then at work on his paintings for the Milton Gallery, a project similar to Boydell's Shakespeare Gallery, caricatured by Gillray in *Shakespeare-Sacrificed—or—The Offering to Avarice* (cat. no. 14).

[22]

A Voluptuary under the horrors of Digestion
July 2, 1792
Engraving, 13 $\frac{5}{16}$ x 10 $\frac{3}{4}$
BM 8112; Hill pl. 56
Lent by the British Museum
Plate 4

A detailed commentary on the tastes and habits of the Prince of Wales, who was thirty in 1792. He is portrayed in a first-floor room at Carlton House, looking out to Pall Mall. Among the litter of bottles and unpaid bills and medicines is a notebook labelled *Faro Partnership Account Self, Archer Hobart & Co*, a suggestion, apparently unfounded, that the Prince had a financial interest in the notorious faro-tables of Lady Archer and Mrs Hobart. On the wall hangs a remodelled version of the Prince's device and motto beside a circular portrait of Luigi Cornaro of Padua (drinking from a glass labelled *Aqua*). Cornaro was the author of a sixteenth-century treatise on the disciplines and restraints which might be exercised in the pursuit of longevity.

This and the following print are fine examples of Gillray's handling of the stipple technique which he had acquired from Francesco Bartolozzi.

[23]

Temperance enjoying a frugal meal
July 28, 1792
Engraving, 13 $\frac{5}{16}$ x 11 $\frac{1}{8}$
BM 8117; Hill pl. 57
Lent by Mrs Burger

A companion print to cat. no. 22. The supposed miserliness of the King and Queen was a favourite subject for caricature. (The frugality of the King's meals was well known.) Gillray develops the theme in every detail of this print from the figure of Munificence with empty cornucopias on the chimney-piece to the allusions to frugal living or miserliness contained in the titles of the books and pictures.

[24]

The Reception of the Diplomatique & his Suite, at the Court of Pekin
September 14, 1792
Engraving, 11 $\frac{7}{8}$ x 15 $\frac{3}{8}$
BM 8121; Hill pls. 4, 5
Lent by the British Museum

This print anticipates the reception by the Emperor Chien Lung of Lord Macartney's embassy in June 1793. The mission, which remained in China for six months, was quite unsuccessful in its object of obtaining better trading conditions. In order to promote interest in British manufactures and craftsmanship elaborate presents were taken to the Chinese, but the Emperor was unimpressed.

Among the novelties laid out at the Emperor's feet Gillray has included a volume of Boydell's 'Shakespeare'. (See cat. no. 14.)

[25]

Un petit Soupèr, à la Parisiènne:—or—A Family of Sans-Cullotts refreshing, after the fatigues of the day
September 20, 1792
Engraving, 9 $\frac{1}{4}$ x 13 $\frac{1}{2}$
BM 1822
Lent by Mrs Burger

News of the French massacres of September 2–6 appeared in exaggerated accounts in the London papers of September 8. On the wall in Gillray's cannibal feast is a drawing of Pétion, Mayor of Paris, who made ineffective protests against the massacres.

[26]

Fashion before Ease;—or,—A good Constitution sacrificed, for a Fantastick Form
January 2, 1793
Engraving, 12 7/16 x 9 3/8
BM 8287; Hill pl. 7
Lent by the British Museum

In November 1792 the French Convention ordered its generals to 'grant fraternity and assistance to all people who wish to recover their liberty', an appeal to insurrection which was regarded in England as little short of a declaration of war. Englishmen rallied to the support of King and country and Gillray, tongue-in-cheek, began to inscribe his satires *Pro Bono Publico*.

Thomas Paine appears in this print pulling at the stay-laces of a reproachful Britannia. The idea derives from a social plate of 1777, *Tight Lacing, or Fashion before Ease*. An earlier state of Gillray's satire is entitled *Britannia in French Stays—or Reform at the expense of Constitution*.

[27]

The Zenith of French Glory;—the Pinnacle of Liberty, Religion, Justice, Loyalty, & all the Bugbears of Unenlighten'd Minds, Farewell!
February 12, 1793
Engraving, 13 1/4 x 9 3/8
BM 8300; Hill pl. 8
Lent by the British Museum
Plate 5

News of the death of Louis XVI reached London on January 24. This print of the execution of the King was one of the earliest to contain a careful and accurate delineation of the guillotine, naturally the subject of great curiosity in England. The words *Ca Ira* on the cap of the sansculotte seated on the lamp bracket refer to the popular revolutionary song.

The King's execution was treated again by Gillray in a print published a few days later: *The Blood of the Murdered Crying out for Vengeance* (February 16, 1793).

[28]
London showing only

Louis XVI taking leave of his Wife and Family
March 20, 1793
Engraving, 10 11/16 x 12 11/16
Repr. Hill, *Biog.*, pl. 46
Lent by the Musée Carnavalet Paris (Collection of Alfred de Liesville)

The final parting between Louis XVI and his family took place in Le Temple on January 20, 1793. Gillray has applied here descriptions of the earlier separation of September 29, 1792.

The Abbé Edgeworth, the King's confessor, holds up a grotesque crucifix as Marie Antoinette, the Dauphin, the Dauphine, and the King's sister Mme Elizabeth are driven out.

In the inscription Gillray states that his print is '. . . an exact Copy of an infamous French Print which has lately appeared in Paris. . . .' The unsigned plate was published, not by Gillray's regular publisher, H. Humphrey, but by James Aitken. This is the only impression known to Draper Hill (see Hill, *Biog.* p. 44).

Draper Hill writes in an unpublished note: 'The characteristic Gillray compound of irony and outrage has proved troublesome to more than one writer.' In 1930 the Dutch historian, Cornelis Veth, cited the plate under discussion as anonymous proof that some Englishmen regarded the French Revolution with sympathy: 'It is a coarse and most inhuman satire . . . but not altogether bad as a drawing. Gillray's attitude was quite the reverse . . .' (Anne Cornelis Veth, *Comic Art in England*, London 1930, pp. 43–4.)

Gillray's depiction of Louis XVI, as a squat, sympathetic, but somewhat slow-witted person, has much in common with many of his portrayals of John Bull.

[29]

Fatigues of the Campaign in Flanders
May 20, 1793
Engraving, 13 1/4 x 19 11/16
BM 8327
Lent by Mrs Burger

The 29-year-old Duke of York commanded the British force dispatched to Flanders early in 1793 to support the Austrian defence of Holland and Belgium. He appears florid but uncaricatured in this scene of a staff dinner in an open tent. Beside him, on the other side of the table, sits the stolid Prince of Orange (see cat. no. 45).

Later in the year Gillray himself visited Flanders with Philip de Loutherbourg (see cat. no. 30).

[30]

Flemish Characters
January 1, 1922
Drawn and engraved by James Gillray, 1793
Engraving, 8⅜ x 13⅞
BM 8383
Lent by Mr Draper Hill

Gillray accompanied Philip de Loutherbourg on his visit to the Continent to collect material for a large commemorative painting of the Siege of Valenciennes which fell to the English, under the Duke of York, on July 28, 1793. Gillray's part was to make drawings for the large number of portraits of the English and Austrian high commands, which were included in the picture.

This scene is based on sketches made in Ostend where de Loutherbourg and Gillray landed on September 1.

A drawing which includes the central figure is exhibited as cat. no. 97.

[31]

The French Invasion;—or—John Bull, bombarding the Bum-Boats
November 5, 1793
Engraving, 12¾ x 9¾
BM 8346
Repr. Hill, *Biog.*, pl. 48
Lent by Mrs Burger

In an unpublished note Draper Hill writes:

'George III demonstrates his implacable hostility towards revolutionary France.

'This singular tri'ute to a reigning monarch defies the contention that satire must be negative to be effective. Conceived in a spirit of patriotism and revenge, it is the earliest in a long series of prints speculating on the possibility of invasion by a French "armada". For the first time Gillray produces a conception of George III which is essentially heroic, whatever else it may be.

'In August 1793 a Royalist uprising at the port of Toulon enabled the British Navy to seize and occupy the city. Ostensibly, Gillray's satire was inspired by a royal declaration on October 19 stipulating that any evacuation of Toulon was conditional on the restoration of a French monarchy. Although the revolutionary government had declared war on February 1, this was the first official British expression of support for the Royalist cause. On August 23, the embattled French ordered the conscription of men, women and children with the conquest of England as a declared policy. This new militancy gave rise to the spectre of a Channel invasion.

'Bum-boats were craft used by scavengers to remove filth from vessels in the Thames.'

[32]

'*And catch the living Manners as they rise*'
May 7, 1794
Engraving, slightly aquatinted, 11 ⅛ x 9⅛
BM 8567
Lent by Mrs Burger

A young man and young woman wear burlesqued versions of the newest fashions. The title (misquoted from Pope's *Essay on Man*) probably indicates members of the Manners family, whom Gillray caricatured in a further print published on June 20, 1795 (*Characters in High Life*). The following appeared in the *Sporting Magazine*, IV, 228, July 1794 (quoted M. D. George, British Museum *Catalogue of Political and Personal Satires*, London, vol. vii, 1942, p. 139): 'Feminine dress of the present fashion is, perhaps, the most indecent ever worn in this country. The *breast* is altogether displayed; and the whole drapery, by the wanton management of the wearer in throwing it behind her, is made to *cling* so to the figure, that nothing can be said to be completely concealed. Well may it be necessary to *veil* the *face*.'

The amateur sketch on which Gillray's print is based is exhibited as cat. no. 100.

[33]

Following the Fashion
December 9, 1794
Engraving, 12 x 13⅜
BM 8568; Hill pl. 81
Lent by the British Museum

Lady Charlotte Campbell is said to have introduced the fashion for high-waisted dresses and uncovered bosoms, with clinging drapery in imitation of classical statuary. She had a beautiful figure which was admirably set off by this costume, which is more than can be said for many who adopted it. Gillray here shows two women wearing burlesque versions of the fashion.

[34]

The Lover's Dream
January 24, 1795
Aquatint, 11⅛ x 15¾
BM 8610, Hill pl. 60
Lent by the British Museum

The Prince of Wales had reluctantly agreed to marry his cousin Caroline, Princess of Brunswick, in return for the payment of his debts and an increased income. Gillray shows him in bed dreaming of his bride who floats towards him. The eager King and Queen stand beside the bed, and among the Prince's friends and associates leaving the scene are Fox, Sheridan (as a bearded Jew), Mrs Fitzherbert and Lady Jersey. Above, two tiny jockeys gallop off, indicating that the Prince will give up racing. At the foot of the bed Lord Derby is portrayed as the infant Bacchus astride a barrel.

The Prince of Wales's marriage which took place on April 8, 1795, was a dismal failure. Shortly following the birth of an heir in January 1796 the Prince broke off relations with his wife. Earlier he had appointed his mistress, Lady Jersey, as Lady of the Bedchamber to the Princess and sent her to Greenwich to greet Caroline on her arrival in England.

[35]

French-Telegraph making Signals in the Dark
January 26, 1795
Aquatint, 8¾ x 13¼
BM 8612
Lent by Mrs Burger

In an unpublished note Draper Hill writes:

'Fox's continued opposition to the war is seen as a treasonous assertion of British weakness.

'By the end of 1794, France's situation on the Continent was as strong as it had been during the greatest days of Louis XIV. Belgium and Spain were in hand, the Netherlands and Tuscany were falling and the Prussians had been pushed back to the Rhine.

'At home Fox, in a hopeless minority after the defection of the Portland Whigs, repeatedly attacked the basis and conduct of "Mr Pitt's war" as an unjustified attempt to interfere in the foreign affairs of another country. Gillray seems to imply that the enemy would interpret this stance as a mark of dissension and a proclamation of vulnerability. Fox is represented as a telegraph or semaphore tower on the Channel coast. One arm signals to the invading fleet with a conspirator's dark lantern; the other points out London, asleep and unprotected.

'A "tachygraphe" or telegraph was first proposed to the National Convention in 1792 by the inventor, Claude Chappe. The device was in operation between Paris and Lille by August 1794, . . . and was reportedly capable of conveying a sentence one hundred miles in five minutes. An English variant was in use between London and Portsmouth by 1796.'

[36]

Patriotic Regeneration,—viz.—Parliament Reform'd, à la Françoise, —that is,—Honest Men (i.e.—Opposition) in the Seat of Justice
March 2, 1795
Engraving, 11⅛ x 16¼
BM 8624; Hill pls. 10, 12
Lent by Mrs Burger

During the 'nineties pressure for parliamentary reform, coming chiefly from radical associations, was firmly withstood by Pitt.

Gillray's vision of reform identifies the Opposition with the conspirators of the radical clubs. Pitt is brought before the bar of the Commons by Lauderdale; Erskine as prosecuting counsel demands the guillotine. Five months before Erskine had secured the acquittal of Thomas Hardy, founder of the London Corresponding Society, on a charge of high treason. Fox occupies the Speaker's chair as judge and below him the impecunious Sheridan makes out a list of booty. Treasury cash is to be issued in *Assignats*, the paper currency issued by the French revolutionary government. 'Citizen' Stanhope presents the charges against Pitt (his brother-in-law). The noble group at the lower right is composed of the Dukes of Grafton and Norfolk and the Earl of Derby who feed the stove with the *Magna Charta* and the *Holy Bible*. The Opposition benches are occupied by sansculotte delegates.

[37]

The Republican Rattle-Snake fascinating the Bedford Squirrel
November 16, 1795
Engraving, 12⅜ x 9⅜
BM 8684
Lent by the British Museum

The Duke of Bedford was a devoted follower of Fox, echoing in the Lords the motions and speeches of his leader. He was immensely rich and his part in opposing Burke's pension (awarded August 30, 1795) provoked the latter's attack in *Letter to a Noble Lord*, published in February 1796.

The rattlesnake had been used as a device on the American flag before the stars and stripes and Gillray used the snake in a print as early as 1782 (*The American Rattle-snake*, April 12, 1782).

[38]

The Death of the Great Wolf
December 17, 1795
Engraving, 11 $\frac{5}{16}$ x 17
BM 8704; Hill pl. 14
Lent by Mr Draper Hill

A close and elaborate parody of Benjamin West's picture *The Death of Wolfe* (1770), this print was issued following the passing of the Treason and Sedition Bills, which were designed to control seditious speech and gatherings. The Bills were popularly called Convention Bills to suggest that they were intended to thwart radical plans for a National Convention to supplant Parliament.

Pitt, as the expiring hero, is surrounded by his lieutenants. Gillray wittily suggests that the radical threat had been exaggerated through the scene in the background in which massive government forces rout a tiny band of unarmed sansculottes.

[39]

Substitutes for Bread;—or—Right Honorables, Saving the Loaves, Dividing the Fishes
December 24, 1795
Engraving, 8½ x 13⅜
BM 8707; Hill pls. 16, 19
Lent by Mr Draper Hill

The bad harvests of 1794 and 1795 led to discussions in the Commons of measures for reducing the consumption of wheat by the addition to the grain of potatoes, rye, barley and Indian corn. On December 16 an agreement was approved by which the signatories undertook to reduce the consumption of wheat in their households by at least a third.

The Ministers here shown devouring the fishes of office are Pitt, seated on the Treasury chest, Loughborough, Grenville, Dundas and Pepper Arden. A preliminary sketch is exhibited as cat. no. 124.

[40]

The Fashionable Mamma,—or—The Convenience of Modern Dress
February 15, 1796
Engraving, 12⅜ x 8 $\frac{11}{16}$
BM 8897
Lent by Mrs Burger
Plate 9

A comment on the new freedom of ladies' dress, intimating that this might somehow be related to a casual attitude towards maternity.
There was at the time a certain enthusiasm, derived from the doctrines of Rousseau, for maternal breast-feeding, instead of wet-nursing.

A Baron's coronet decorates the chair, the coachman's hammer-cloth and the coach itself.

[41]

High Change in Bond Street,—ou—la Politesse du Grande Monde
March 27, 1796
Engraving, 9⅛ x 13⅜
BM 8900
Lent by the British Museum

A comment on costume and manners.
A preliminary study is exhibited as cat. no. 130.

[42]

Philanthropic Consolations, after the loss of the Slave-Bill
April 4, 1796
Engraving, uncoloured 9¾ x 14
BM 8793; Hill pls. 17, 18
Lent by the British Museum
Plate 8a

Wilberforce's Bill for the abolition of the slave trade was narrowly defeated on March 15, Pitt, Dundas, Fox and Sheridan all voting in favour.

Wilberforce and Horsley are shown disporting themselves with two negresses, Samuel Horsley, Bishop of Rochester and Dean of Westminster, mathematician and theologian, consistently opposed the slave trade. The painting over his head, and possibly the entire composition as well, was inspired by the pompous and condescending sermon 'On Feminine Virtue and Purity' that the bishop preached at Magdalen Hospital on April 22, 1795. The caption to the picture at the extreme top left is a reference to the trial in 1792 of Captain John Kimber for the murder of a negress. The trial, at which Kimber was acquitted, followed an accusation by Wilberforce in the House of Commons.

A sheet of notes and sketches is exhibited as cat. no. 131.

[43]

Fashionable Jockeyship
June 1, 1796
Engraving, 13⅛ x 9⅝
BM 8811
Lent by Mrs Burger

Gillray produced a number of comments on the notorious liaison between the Prince of Wales and Lady Jersey, particularly in the year following the Prince's marriage to Princess Caroline (see cat. no. 34, *The Lover's Dream*). Here Gillray represents Lady Jersey as an old hag (she was some years older than the Prince). In other satires she is shown as an attractive woman (*The Jersey Smuggler detected*, May 24, 1796). The Prince wears the elaborate uniform of the Light Horse. His elderly mount, Lord Jersey, always comes in for considerable scorn in his role of willing, obsequious cuckold.

[44]

Enchantments lately seen upon the Mountains of Wales;—or—Shon-ap-Morgan's Reconcilement to the Fairy Princess
June 30, 1796
Engraving, 9 x 13 11/16
BM 8818; Hill pl. 65
Lent by the British Museum

In June 1796 there were hopes of a reconciliation between the Prince of Wales and his estranged wife. Pressure of criticism forced the Prince's mistress Lady Jersey out of the service of the Princess, and on the day that Gillray's satire appeared the *London Chronicle* announced that the Prince and his wife would dine together at Carlton House.

In Gillray's print the Prince appears as an obese goat embracing the Princess, while Lady Jersey and her horned husband are toppled from the mountain by the voice of the King issuing from the clouds above. The dancing figures at the left are Lord Cholmondeley, Lord Loughborough and the Duke of York, who were supposed to have been instrumental in effecting the reconciliation.

[45]

The Orangerie;—or—the Dutch Cupid reposing, after the fatigues of Planting
September 16, 1796
Engraving, 9⅜ x 13⅛
BM 8822
Lent by the British Museum
Plate 8b

William V of Orange, who came to England as a refugee from the French in January 1795, was installed with his family at Hampton Court. This very popular print alludes to his reputation for seducing servant girls. His somnolence was also well known and is the subject of a Gillray print (*Pylades and Orestes*, April 1, 1797).

[46]

A Peep at Christies',—or—Tally-ho, and his Nimeney-pimmeney taking the Morning Lounge
September 24, 1796
Aquatint, 12¾ x 9⅛
Lent by Mrs Burger

Miss Farren and Lord Derby looking at pictures at Christies, then in Pall Mall. Nimeney-Pimmeney is a part in *The Heiress*, by Burgoyne, a work dedicated to Lord Derby, in which Miss Farren had a great success.

An attachment between Miss Farren and Lord Derby existed as early as 1781. They were married in 1797 immediately after the death of Lord Derby's estranged first wife.

[47]

Promised Horrors of the French Invasion,—or—Forcible Reasons for negotiating a Regicide Peace
October 20, 1796
Aquatint, 12 x 16⅝
BM 8826; Hill pls. 13, 15
Lent by the British Museum

A satire on the Opposition and the prospects of invasion, on Pitt's peace overtures, and Burke's *Reflections on a Regicide Peace* (two pamphlets, published October 19 and 20).

The Whigs are shown as collaborators with the French invaders. French troops march up St James's Street at the bottom of which the Palace is seen in flames. The Tory White's and Whig Brooks's clubs are shown opposite each other. Pitt, in the centre foreground, is being flogged by Fox. He is tied to a 'tree of liberty' such as the French planted to mark their conquests. Burke is tossed by an ox, representing the Duke of Bedford, who is in turn tormented by the radical orator Thelwall. Behind, Lord Stanhope holds up the beam of a pair of scales on a pole. From this are balanced the decapitated body of Grenville and his head. In the background a party of British Jacobins wave *bonnets-rouges*. Sheridan loaded with money, slips into Brook's on the balcony of which Lansdowne works the guillotine. He holds out Loughborough's wig and is watched by Grafton, Norfolk and Derby. At the end of the balcony a triumphant Erskine stands over a dish containing the heads of Sydney, Windham and Pepper Arden. Dundas's head lies in a basket in the right foreground. On the balcony of White's the Prince of Wales and the Dukes of Clarence and York are attacked by republican soldiers. Canning and Jenkinson, tied back to back, hang from a lamp bracket below.

This is Canning's first appearance in a Gillray caricature (see Hill, *Biog.* p. 63).

[48]

Sandwich-Carrots!—dainty Sandwich-Carrots
December 3, 1796
Engraving, 13⅝ x 9⅝
BM 8886; Hill pl. 74
Lent by Mrs Burger

The fifth Earl (1743–1814) was the son ofthe man who gave his name to the sandwich. He was a well-known 'Bond-Street lounger' and a contemporary writer commented on Gillray's print as follows: 'And very like to the gallant old peer, always peering about Bond Street and St James's Street and other streets in quest of something new . . .' (Quoted in *James Gillray, the Caricaturist*, edit. Thos Wright, London [1874], p. 216)

[49]

The Giant-Factotum amusing himself
January 21, 1797
Engraving, 13¼ x 9⅝
BM 8980; Hill pl. 22
Lent by Mrs Burger
Plate 11

This satire reflects the strength of Pitt's position in Parliament and the country. He is seen astride the Speaker's chair playing a version of cup and ball with the globe. His right foot is supported by Wilberforce and Dundas. Canning kneels to kiss the toe. Pitt's left foot crushes the leaders of the Opposition, Erskine, Sheridan, Grey and Fox, who had been heavily defeated the previous month when a motion in support of the war was passed by a large majority. After a similar blow the following May, Fox and his colleagues went into retirement, which lasted, in Fox's case, till 1802.

[50]

The Nuptial-Bower;—with the Evil-One, peeping at the Charms of Eden
February 13, 1797
Engraving, 9¾ x 13½
BM 8985; Hill pl. 24
Lent by the British Museum

In the latter part of 1796 Pitt had contemplated marriage with Eleanor Eden, daughter of Lord Auckland. In January 1797 he withdrew from the proposed match partly owing to his grave financial difficulties and partly because Lord Auckland was widely regarded as an unscrupulous opportunist, greedy for office.

The devil who peers from behind the nuptial-bower has the face of Fox, who had jibed at Auckland's elevation to the peerage in a speech of December 30, 1796, on the rupture of peace negotiations.

[51]

Midas, transmuting all, into Gold [deleted] *Paper*
March 9, 1797
Engraving, 12⅝ x 9⅜
BM 8995
Lent by Mrs Burger

To arrest the drain of gold and the run on the Bank of February 1797, measures were taken authorizing the Bank to refuse cash payments. The issue of paper currency was also approved following heated debates in the House during which Fox and other members of the Opposition sharply criticized the measures.

The immediate cause of the crisis was the Irish landing in Wales of February 25.

In Gillray's satire Pitt stands astride the Bank of England, his belly distended with gold and a stream of bank notes issuing from his mouth. The heads of the the leaders of the Opposition, Fox, Sheridan, Erskine, M. A. Taylor and (?) Grey, jeer from the reeds, as usual wearing *bonnets-rouges*. Grenville, Windham and Dundas are pictured on the right as naked cherubs.

[52]

Discipline à la Kenyon
March 25, 1797
Engraving, 9⅞ x 13⅞
BM 9079; Hill pl. 86
Lent by Mrs Burger

The illegal gambling parties held in the houses of a number of society ladies were notorious. In May 1796, in the King's Bench, the Lord Chief Justice, Lord Kenyon, deplored the prevalence of gaming and the example set by those of 'the highest ranks of society'. He promised that offenders convicted before him 'though they should be the first ladies in the land', would be put in the pillory. As a result of information laid against them by two dismissed footmen, Lady Buckinghamshire, Lady Elizabeth Luttrell and others were fined for holding faro parties, at a hearing in the Marlborough Street Public Office in January 1797. Lord Kenyon took no part in the proceedings but Gillray here reminds him of his promise. He is shown flogging Lady Buckinghamshire while the ladies in the pillory are probably Lady Archer or Lady Elizabeth Luttrell, and Mrs Concannon.

[53]

The Bridal-Night
May 18, 1797
Aquatint, 11⅜ x 17½
BM 9104; Hill pls. 61, 62
Lent by Mr Draper Hill

The procession to the bridal chamber of Prince Frederick of Württemberg and the Princess Royal who were married at St James's on May 17. The King leads the procession, his features concealed behind a pillar. Also portrayed are the Queen, the Prince of Wales, Prince William of Gloucester, and the Dukes of Clarence and York. Behind is the Stadholder, William V of Orange (see cat. no. 45, *The Orangerie*), his tall Princess and the Princess of Wales. The Lord Chamberlain, Lord Salisbury, holds open the door and Pitt carries a sack inscribed £80,000 (the amount of the Princess's dowry).

The bridegroom, later King of Württemberg, was irreverently labelled 'the great bellygerent'. Eventually it became necessary to cut a bay in his table to permit him to reach his food.

[54]

Guard-Day at St. James's
June 9, 1797
Engraving, 13½ x 9¾
BM 9068; Hill pl. 89
Lent by Mrs Burger

The setting is a celebrated fruit-shop kept by Francis Kelsey at No. 7 St James's Street. The little uniformed figure at the left is presumably a child officer. A scandal had recently arisen over the fact that commissions and promotions could be purchased for minors.

[55]

Titianus Redivivus;—or—The Seven-Wise-Men consulting the new Venetian Oracle—A Scene in ye Academic Grove No. 1
November 2, 1797
Engraving, 20¾ x 16¼
BM 9085; Hill *frontispiece*
Lent by Mr Draper Hill

A satire on the 'Venetian Secret', or the recipe for Titian's colouring, which Mary Anne Provis, a young student of painting and a protégée of Benjamin West, claimed to have discovered. She agreed to impart the secret to a limited number of subscribers on payment of ten guineas each. The seven academicians seated at their easels (the *Seven-Wise-Men* of the title) in the centre of Gillray's composition were early subscribers. The Academy exhibition of 1797 included paintings by some of these artists in the 'Venetian manner', but the general lack of success registered for their efforts brought a rapid cooling of enthusiasm and the 1798 Academy exhibition contained no 'Venetian' pictures. The oblivion of the ludicrous affair was delayed by Gillray's detailed ridicule of those who had been taken in by the hoax. His satire was no doubt sharpened by resentment of the well-known Academy condescension towards engravers as well as by his own unsuccessful attempts to find employment with Boydell and West in the mid-'eighties.

Miss Provis is depicted standing on a rainbow, painting a figure intended for Titian. The seven initiated academicians are, from left to right, J. F. Rigaud, Smirke, Stothard, Hoppner, Westall, Opie and Farington. Behind, a crowd of other artists clamour for enlightenment, of whom a few may be identified by inscriptions on portfolios or palettes. In the foreground the shade of Reynolds (*d.* 1792) pushes up one of the paving stones. Against a headless statue of Apollo are portfolios labelled with the names of artists who remained aloof from the hoax: Fuseli, Beechey, Loutherbourg, Cosway, Sandby, Bartolozzi, Rooker and the 22-year-old Turner.

The theme gives Gillray another opportunity to express his aversion to Boydell who makes off at lower right in the company of Benjamin West and Thomas Macklin, who was at work on a gallery of biblical illustrations after the fashion of Boydell's 'Shakespeare'. Three of the four naked infants just below Miss Provis represent the critics and connoisseurs Sir George Beaumont (one of the first amateurs to subscribe to the secret), Edmund Malone (biographer of Reynolds), and Sir Abraham Hume, F.R.S. In the background stands an uncompleted, abandoned Temple of Fame and at the right is the cracked façade of the Royal Academy at Somerset House.

[56]

The Apotheosis of Hoche
January 11, 1798
Engraving, 19¼ x 15
BM 9156; Hill pls. 25, 26
Lent by Mr Draper Hill
Plate 13

The sudden death of the French revolutionary general Lazare Hoche, at the age of 31, on September 19, 1797, was followed by a magnificent funeral in the Champ de Mars. Loud in his revolutionary animosity towards England. Hoche had led the abortive invasion of Ireland of 1796–7 and planned the equally abortive Irish attempt on Wales of February 1797.

In this fantastic vision Hoche is shown playing a guillotine as if it were a lyre, as he rises towards Paradise where is inscribed an inversion of the Commandments. He is welcomed by armies of Jacobins, with, on the left, victims of the revolution, identified by placards.

The idea of a Jacobin decalogue was John Sneyd's (an intimate of George Canning's) and the subject was suggested to Gillray by J. H. Frere, co-author with Canning of *The Anti-Jacobin*. During the eight-month life of

Anti-Jacobin (November 1797–July 1898) Gillray was closely associated with Canning.

[57]

Search-Night;—or—State-Watchmen, mistaking Honest-Men for Conspirators
March 20, 1798
Engraving, 9½ x 13⅞
BM 9189; Hill pls. 31, 33
Lent by Mrs Burger

One of many prints in which the leaders of the Opposition are depicted as radicals and revolutionaries.

On February 27 the Irish insurgent Arthur O'Connor, with O'Coigley, and others, were arrested at Margate, on the way to France where they were to urge an invasion of Ireland. The testimony of Fox, Sheridan, Erskine and the Duke of Norfolk on behalf of O'Connor was instrumental in securing his acquittal. O'Connor's subsequent admission of guilt was extremely damaging to the Foxites. John Binns, a leading member of the radical London Corresponding Society, was arrested at the same time. The Society was suppressed the following year.

Pitt and Dundas, as watchmen, batter down the door. Fox and Sheridan escape through a trapdoor in the ceiling, while the Duke of Bedford disappears up the chimney to be followed by the Duke of Norfolk. Home Tooke, Nicoll and Tierney are seen under the table on which, among other papers, lies the *Proceedings of the London Corresponding Society*. A copy of *The Press* (the organ of the United Irishmen, started by O'Connor) lies on the floor, heaped with daggers. The ram-rod figure of Lord Moira, who gave allegiance to neither party, appears at the left. He had an idea of forming a coalition government without either Pitt or Fox.

The tiny portrait of Bonaparte over the fireplace is Gillray's first reference to him. Many people, Pitt among them, believed that Napoleon was bound for Ireland at this time. He in fact departed for Egypt two months later.

[58]

Doublûres of Characters;—or—Striking Resemblances in Phisiognomy
November 1, 1798
Engraving, 9¼ x 12⅞
BM 9261; Hill pl. 28
Lent by Mrs Burger
Plate 10a

Published as a supplement to the fourth number of the *Anti-Jacobin Review and Magazine*, the successor to Canning's original *Anti-Jacobin*. Bust portraits of seven leaders of the Opposition, each with his dark double, with numbers referring to notes below the title. In the upper row are, from left to right, Fox, Sheridan and the Duke of Norfolk. Below are Tierney, Burdett, Lord Derby and the Duke of Bedford. This caricature apparently particularly angered the Opposition whose fortunes were at a very low ebb.

[59]

Siege de la Colonne de Pompée . . . Science in the Pillory
March 6, 1799
Engraving, 19¾ x 16¼
BM 9352
Lent by Mrs Burger
Repr. on cover

In an unpublished note Draper Hill writes:

'Personal letters from disgruntled French officers in Bonaparte's Egyptian command had been intercepted by the British Navy and published in London. Gillray offered this view of French scholars in difficulty with assurances that it was etched "from the Original Intercepted Drawing".

'When Bonaparte arrived in Egypt in July 1798 he was accompanied by a 170-man scientific commission, which included engineers, mechanics, surveyors, cartographers, interpreters, mathematicians, artists, musicians and poets. The Institut d'Egypt was officially installed at Cairo on August 23, with a library, workshop, botanical collection and printing plant. Field parties of archaeologists were sent out, one of which eventually located the Rosetta Stone . . .

'George Canning was probably instrumental in getting the intercepted letters into print; according to Lady Holland he wrote the introduction for the third and final series which appeared in 1800. (*Journal of Elizabeth Lady Holland (1791–1811)*, ed. Earl of Ilchester, London, 1908, vol. vii, pp. 42–4.) It seems extremely likely that Canning (or one of his friends at the

Foreign Office) assisted in the invention of this satire. *The Siege de la Colonne* is based on several sheets of detailed instructions preserved in the British Museum (Add. MSS 27,337, ff. 191–204). . . .

'According to an account of 1803 (*The Wonderful and Scientific Museum*, (pub. R. S. Kirby), London, vol. i, 1803, pp. 122–5) the column in question (erected to Diocletian rather than Pompey) stood a quarter of a league beyond the south gate of Alexandria. It was a hundred and fourteen feet tall and made of red granite. A base fifteen feet square supported a ninety foot shaft, surmounted by a Corinthian capital. The pillar was visible from the sea and had long been an aid to navigation. That this monument could actually have accommodated the group shown in the print had been demonstrated in 1781 by eight inebriated officers of the British navy who had managed to hold a party on the top. The column was actually measured by some of Bonaparte's scholars while they were weak from thirst and hunger—a spectacle one of them later described, as "un beau sujet de caricature".' (François Charles-Roux, *Bonaparte, Governeur d'Egypt*, Paris, 1936, p. 131.)

[60]

'L'Insurrection de L'Institut Amphibie'—The Pursuit of Knowledge
March 12, 1799
Engraving, 9½ x 13¾
BM 9356; Hill, pl. 27
Lent by the British Museum

In this satire on Bonaparte's Institut d'Egypte (see preceding entry) Gillray shows the attempted domestication of the crocodile meeting with little success. *Copies of original letters from the Army of General Bonaparte in Egypt intercepted by the Fleet* were published in 1798, 1799 and 1800 and received very wide circulation. Gillray produced a series of six engravings supposedly based on drawings found among the intercepted letters. The set was published, with a satirical title-page, on March 12.

[61]

The Twin Stars, Castor and Pollux, New Pantheon No. 5
May 7, 1799
Engraving, 9 7/16 x 7⅜
BM 9379; Hill pl. 70
Lent by Mrs Burger

Two of the nine Opposition figures caricatured in the *New Pantheon*. These men have been identified as George Barclay (*c.* 1759–1819) and Charles Sturt (1763–1812) who were members for Bridport, Dorset. Their only apparent claim to attention lay in the shared constituency and the coincidence of physical proportion.

[62]

A French Gentleman of the Court of Louis XVIth
A French Gentleman of the Court of Egalité, 1799
August 15, 1799
Engraving, 10 x 13¾
BM 9410; Hill pls. 87, 90
(as *Two French Gentlemen*)
Lent by the British Museum

Gillray here contrasts pre- and post-revolutionary French costume and manners

[63]

Sir William Sidney Smith, G.C.B. (1764–1840)
November 10, 1799
Aquatint (oval), 11¼ x 8½
Lent by Mr Draper Hill

Sir William Sidney Smith (1764–1840) was the toast of London after successfully repelling (March–May, 1799) Bonaparte's siege on the eastern Mediterranean port of St Jean d'Acre. Smith had enlisted in the British navy in 1775, aged eleven. Endowed with ingenuity, vanity and arrogance in roughly equal measures, he eventually rose to the rank of Admiral.

[64]

Effusions of a Pot of Porter,—or—Ministerial Conjurations for Supporting the War, as lately discover'd by Dr P[ar]r, in the Fróther and Fumes of his favorite Beverage.—
November 29, 1799
Aquatint, 12½ x 9 13/16
BM 9430
Lent by Mrs Burger

The price of beer had been affected by poor weather and the continuing war. In a vision attributed to the Whig eccentric Samuel Parr, Pitt is seen presiding over the destruction of grain and hops. He is astride the white horse of Hanover, an emblem of the royal prerogative.

[65]

Democracy;—or—a Sketch of the Life of Buonaparte
May 12, 1800
Engraving, 10½ x 17¾
BM 9534
Lent by the British Museum

A sequence of eight designs, with engraved explanatory titles.

Democratic Innocence. Democratic Humility. Bonaparte was admitted to the military school at Brienne in 1779 at the age of nine. His expenses were defrayed by Louis XVI. The court Chamberlain shown here resembles Lord Salisbury in caricature.

Democratic Gratitude. On 13th Vendémiaire (October 5, 1795) Bonaparte commanded the troops by which the Convention was defended from an insurrection which was partly royalist.

Democratic Religion. Napoleon's Arabic proclamation on landing in Egypt was published in English newspapers. It contained the passage: 'The French are the Mussulmen. Not long since they marched to Rome, and overthrew the throne of the Pope, who excited the Christians against the professors of Islamism.' (*London Chronicle*, September 27.)

Democratic Courage. A third batch of intercepted letters from the French in Egypt was published in 1800. Among other documents was a dispatch from Kléber to the Directory in which he wrote '. . . Bonaparte quitted this country for France . . . without saying a word of his intention to any person whatever. He had appointed me to meet him at Rosetta on the subsequent day!' (Quoted M. D. George, British Museum *Catalogue of Political and Personal Satires*, London, 1942, vol. vii, p. 613.)

Democratic Honor. The Council of Five Hundred in flight, their president shown screaming in terror (the President was actually Lucien Bonaparte, whose assistance to his brother had been decisive).

Democratic Glory and *Democratic Consolations.*

There are many indications in prints of the period of the ill repute of 'democracy', and 'democrats' which are frequently pinned as epithets on the Opposition, and identified with Jacobinism.

[66]

The Worn-out Patriot,—or—The Last Dying Speech of the Westminster Representative, at the Anniversary Meeting on Oct. 10, 1800, held at the Shakespeare Tavern
October 13, 1800
Engraving, 12⅞ x 9½
BM 9548; Hill pl. 30
Lent by Mr Frank A. Gibson

Fox's speech at the dinner in his honour at the Shakespeare Tavern is parodied in the remarks attributed to him here by Gillray. He spoke with approval of the American and French Revolutions, and against the war with France. He concluded by maintaining his determination to stay out of public life: 'My time of action was over when those principles were extinguished on which I acted.'

Fox is supported by Erskine and Harvey Combe, the Lord Mayor of London. At the table sit George Byng, Whig member for Middlesex, and Tierney.

[67]

The Union-Club
January 21, 1801
Engraving, 11 x 17⅛
BM 9699; Hill pls. 32, 35
Lent by Mr Frank A. Gibson
Plate 10b

Gillray's scene of debauchery is based on a 'serious' print published to commemorate the first entertainment of the Union Club, following the political union of England and Ireland. The Whigs had opposed the union and here drown their disappointment in drink.

The Prince of Wales has slipped from the throne and lies under the table across the form of Lord Stanhope. Among the drunken sleepers are Fox at the extreme left and the Duke of Bedford propped against the throne on the left. Lord Moira perches on the edge of the table, one booted leg extended over the prostrate Duke of Norfolk, at whose feet Nicholls is trampled on by the servants, his wine spilling over Cobbett's recently founded paper *The Porcupine*. Sheridan is in the centre on the far side of the table and many other Whig supporters can be distinguished.

[68]

Dido, in despair
February 6, 1801
Engraving, 9¾ x 14
BM 9752
Lent by Mr Frank A. Gibson
Plate 12a

A set of twelve drawings by F. Rehberg of Lady Hamilton in her famous attitudes, wearing Greek draperies, was published in 1794. Here Gillray shows her in a burlesqued gesture of despair, Sir William Hamilton asleep in the bed behind her.

On January 1 Nelson had been promoted vice-admiral and on January 17 had hoisted his flag as second-in-command of the Channel fleet. Horatia, Lady Hamilton's daughter by him, was born on or about January 30.

[69]

'What can Little T.O. do?—why drive a Phaeton and Two!!—Can little T.O. do no more?—yes, drive a Phaeton and Four!!!!'
May 1, 1801
Aquatint, 9¾ x 26 3/16
BM 9759; Hill, p. 178
Lent by Mr Draper Hill

The diminutive Thomas Onslow (1754–1827), buffoon, practical joker and member of Parliament, had a passion for driving four-in-hands. An amateur drawing for this print is in the British Museum Print Room.

[70]

Lilliputian-Substitutes, Equiping for Public Service
May 28, 1801
Engraving, 9½ x 13⅞
BM 9722
Repr. Hill, *Biog.*, pl. 90
Lent by Mr Draper Hill

In an unpublished note Draper Hill writes:

'After seventeen years as First Lord of the Treasury, Pitt stepped down from office on March 7 as the result of a disagreement with George III regarding political concessions for Roman Catholics. A new Tory administration was formed by his close friend, Henry Addington.

'On May 5, Fox told the Whig Club that a situation might arise "in which the King may not only rule us by his Jack-boot, but we may be governed by his Jack-boot's Jack-boot" (*London und Paris*, vol vii, 1801, p. 250). The new Prime Minister, Henry Addington, decked out in Pitt's Windsor coat and enormous boot, reflects on the good fit of his new uniform. At the left, Lord Eldon is enveloped in the trailing wig of Loughborough, his predecessor as Lord Chancellor. In front of Addington, Hawkesbury, the new Foreign Secretary, wallows in the outsized breeches of Lord Grenville. To the right, Lord Hobart sports the tent-like kilt of Dundas, whom he succeeded as Secretary of State for the Colonies. His references to "Crocodiles" and to the Baltic allude to Nelson's victories at Aboukir Bay and Copenhagen. At the right, Sylvester Douglas, Lord Glenbervie, the new Joint Paymaster-General, tries on "Mr Canning's Old Slippers". The background figures are, left to right, Lord St Vincent who succeeded Lord Spencer at the Admiralty; Edward Law (created Baron Ellenborough in 1802), the new Attorney-General, and Charles Yorke who followed Windham as Secretary for War

'The two new Treasury secretaries (wearing inkwells) are John Hiley Addington, the Prime Minister's brother, and Nicholas Vansittart, later a Chancellor of the Exchequer.

'Gillray's patron, Canning, resigned with Pitt and there can be little question but that the caricaturist's pension was promptly halted by the Addingtonians. Canning had been extremely loath to give up his position, and to turn over to Glenbervie the private residence which went with it. . . . He began almost at once to intrigue for Pitt's return to power. He proceeded to attack the new government bitterly, charging Addington with incompetence, insignificance and nepotism in a memorable series of verses and epigrams of which the following comment on a proposal for block-houses in the Thames estuary is an example:

If blocks can the nation deliver,
Two places are safe from the French;
The first is the mouth of the river,
The second the Treasury Bench.

. . .'

[71]

Metallic-Tractors
November 11, 1801
Aquatint, 8¼ x 10⅝
BM 9761
Lent by the British Museum

In 1795 Benjamin Perkins, an American quack, established himself in London in order to promote and sell a 'metallic tractor' which he claimed would cure tumours, epilepsy, burns, inflammations and the gout, besides other ailments. Gillray here shows an excruciating operation carried out on the carbuncles of a fat man's nose with a small pointed instrument.

A fortnight after the appearance of the print Gillray received a note of thanks and satisfaction from Mr Perkins. It is, therefore, highly likely that he was commissioned by Perkins in the belief that all publicity is good publicity.

[72]

Scientific Researches!—New Discoveries in Pneumaticks!—or—an Experimental Lecture on the Powers of Air
May 23, 1802
Engraving, 9 11/16 x 13¾
BM 9923; Hill, pls. 93, 94
Lent by Mrs Burger

The Royal Institution, chartered in 1800, made the first organized attempt to render complex scientific apparatus intelligible to the public. The lectures were intended for 'the higher ranks of society' and became very fashionable. By 1802, however, the emphasis on public education was giving way to research and study.

Professor Thomas Young is shown conducting an experiment on Sir J. C. Hippisley, M.P., manager of the Royal Institution and a leading figure in its foundation. Young's assistant is Humphry Davy, very shortly to become Professor of Chemistry at the age of 24. Among the spectators are Count Rumford, inventor and politician, principal founder and first secretary of the Royal Institution (top right), and Isaac D'Israeli, father of Benjamin (extreme right).

[73]

Introduction of Citizen Volpone & his Suite, at Paris
November 15, 1802
Engraving, 9 7/16 x 13⅜
BM 9892
Lent by Mrs Burger

In an unpublished note Draper Hill writes:

' "Citizen Volpone", Charles James Fox, was received by Bonaparte at a levée on September 3, 1802. The interview occurred in the Tuileries, shortly after the French ruler had accepted life tenure as First Consul.

'The signing of the Peace of Amiens on March 27 brought a temporary respite in the long war with the French. Taking advantage of this calm, English tourists flocked to Paris. Probably the most eminent of these visitors was Fox, still in retirement, who journeyed to France in the summer of 1802 to seek new source material for his history of James II and the Revolution of 1688. Note the "Original Jacobin Manuscript" in his pocket.

'Fox was received with great ceremony at Calais, where he was met by the Irish traitor, O'Connor, and in Paris, where he remained twelve days. The

"Man of the People" was accompanied by his wife (their secret marriage in 1795 having been made public on the eve of departure); his nephew, Lord Holland; Lady Holland; Erskine; Robert Adair; and his secretary, J. B. Trotter.

'On his presentation to Bonaparte, Fox "bestowed not one word of admiration, or applause" (J. B. Trotter, *Memoirs of the latter years of the Right Honourable Charles James Fox*, London, 1811, p. 267). The First Consul "addressed a few questions answers relative to Mr Fox's tour" and the interview was terminated (ibid.). In the opinion of Bonaparte's valet, his master parted from Fox "sans réussir à lui inspirer une haute idée de sa personne" (Louis Constant Wairy, *Mémoires de Constant . . . sur la vie privée de Napoléon*, Paris [1894], vol. iii. p. 66).

'Newspaper reports of the audience reached London later in the week, moving Cobbett to heights of irony in an open letter to Fox: "Sir,—I have never till now thought you a person of any political consequence . . ." (Cobbett's *Annual Register*, September 18, 1802, vol ii, p. 398.) Gillray shows Bonaparte, in the sea of the "Roi Soleil", guarded by a quartet of Mameluke warriors, presumably souvenirs of the Egyptian campaign. The first member of Fox's "suite" is Arthur O'Connor (see cat. no. 57) who had fled to France in 1798, and was eventually elevated to the rank of general in the French army. . . . .

'To the right of Mr and Mrs Fox is Erskine. Notorious for his egotism and allegedly convinced of his status as a prince among barristers, he was reportedly crushed by Bonaparte's indifferent query "Etes vous légiste?" (J. B. Trotter, op. cit., p. 268). Lord and Lady Holland stand behind Erskine. Adair (later Sir Robert) grovels at the right foreground. The reference in one pocket to "Citizen Baw-ba-dara" concerns a joke of Canning's in the *Anti-Jacobin*—"Bawba-Dara-Adul-Phoola". The paper in the other pocket refers to the pro-French articles he was supposed to have written for the *Morning Chronicle*. . . .'

[74]

The first Kiss this Ten Years! —or—the meeting of Britannia & Citizen François
January 1, 1803
Engraving, 13⅛ x 9¾
BM 9960; Hill pl. 36
Lent by the British Museum
Plate 16

The brief and uneasy break in hostilities following the Peace of Amiens of March 27, 1802, came to an end with the resumption of the war on May 18, 1803.

The portrait of George III on the wall is the first representation of the King to appear in a Gillray print since the artist had accepted a pension in 1797. The print is said to have much amused Napoleon.

[75]

Germans eating Sour-Krout
May 7, 1803
Engraving, 9 $\frac{11}{16}$ x 14 $\frac{1}{16}$
BM 1070; Hill, pl. 98
Lent by the British Museum

Inscriptions on the pot and platter identify the setting as Weyler's in Castle Street, Leicester Fields. According to the bill of fare on the floor, the meal consists of three courses and a dessert—all sauerkraut.

[76]

To the Queen
Title-page for a music book executed for Harriett Abrams of Park Lane 1803
Engraving, uncoloured, 8⅛ x 10¾
Lent by Mr Draper Hill

This flattering obeissance to Queen Charlotte may be compared with that in *Sin, Death and the Devil*, cat. no. 21.

[77]

The King of Brobdingnag and Gulliver (Plate 2d)
February 10, 1804
Engraving, 11¼ x 17¼
BM 10227
Lent by the British Museum

One of two plates of George III and Napoleon based on Swift's *Gulliver's Travels*. (The other is BM 10019.)

Except for certain prints concerning the Prince of Wales, Gillray ceased his caricatures of the Royal Family in 1797. This is no doubt connected with the negotiations for his pension which was finally agreed in November of that year. George III does not reappear in Gillray's work until the wave of patriotic propaganda stimulated by the fear of Napoleonic invasion in the summer of 1803.

[78]

L'Assemblée Nationale,—or— Grand Co-operative Meeting at St Ann's Hill
June 18, 1804
Engraving, 9¼ x 13½
BM 10253
Repr. Hill, *Biog.*, pl. 114
Lent by Mrs Burger

In an unpublished note Draper Hill writes:

'St Anne's Hill—Fox's estate near Chertsey in Surrey—is the setting for a Whig reception in the French manner which appears to follow the establishment of a regency under the Prince of Wales.

'One of the King's recurring attacks of insanity persisted from May 1804 to the end of August. Believing a regency to be imminent, the Prince of Wales began to meet with his would-be Ministers at regular "Cabinet" dinners in Carlton House. The plan called for a "cooperation" headed by Fox and Grenville. The word "coalition" would have evoked unfortunate echoes of the Fox-North partnership in 1783 and was avoided.

'Earlier in the year there had been much talk of a "great ministry" which would have included Pitt, Fox and Grenville. (The last, his patience exhausted by Pitt's vacillation, had gone over to Fox in January 1804.) At long last Pitt began to act with the Opposition. On April 25, Addington's majority was cut to thirty-seven and he decided to resign. Pitt was asked to form a government, but the King dashed hopes for a comprehensive ministry by refusing to consider the nomination of Fox, without whom Grenville refused to serve. In consequence, the Grenvilles stood with the Foxites, the Prince's friends and lesser interests in a swollen, intrigue-ridden Opposition.

'*L'Assemblée Nationale* purports to be a levée given by Fox for these several factions; Gillray's groupings have political and social significance. With his wife, Fox greets the three Grenvilles (from left to right Buckingham, Grenville and Temple). Behind the host, Moira, leader of the Prince's adherents, looks unhappily at these new arrivals. Behind Mrs Fox is the Duchess of Devonshire with her brother, Lord Spencer, and her sister, Lady Bessborough. Like Grenville (and Windham), Spencer was a defector from the government party. The Prince is bisected by the right margin. He is attended by Michael Angelo Taylor and faces towards Mrs Fitzherbert, by then discarded, who sits in state on the sofa. At the rear, Erskine and Grey are scanning with enthusiasm the "Arraignments for the new Broad-Bottom'd Administration". This descriptive image had been applied to a comprehensive ministry as early as 1744; in 1804 it was doubly apart as an allusion to the bulky posteriors of the Grenvilles. Carlisle pays obsequious respects to Mrs Fitzherbert, offering her a ticket for a "Coalition Masquerade". Also behind the sofa, the Duke of Clarence faces the heir apparent. The lady on his arm is his mistress, the former actress Dorothea Jordan. . . . The figure to the left of Clarence is Colonel John MacMahon, the Prince's factotum, and that to the right, probably the Duke of York.

'At the lower left, the sixth Duke of Bedford sits with Norfolk. Behind them, Adair discusses the *Morning Chronicle* with Tyrwitt Jones and General Walpole, both members of Parliament. To the right Windham takes snuff from a conspiratorial Sheridan. Following the Grenvilles, the procession consists of Lord and Lady Derby, Lady Buckinghamshire, Nicholls, the Duchess of Gordon (partly hidden by Tyrwitt Jones), Lord Cholmondeley and Lord and Lady Salisbury at the entrance. In the background Tierney confers with the independent radicals Horne Tooke and Burdett.

'The portrait of George III is in eclipse at the left; a painting over the

Prince's friends at the right depicts Indian "Worshippers of the Rising Sun". Between the picture a candelabra represents Napoleon bearing the world on his shoulders. According to one writer, Fox is represented as the First Consul of England holding court after the execution of the old king and the proclamation of the Republic. (George Stanley, *Bryan's Dictionary of Painters and Engravers*, London, 1849, p. 283.) The chances are excellent that this puckish interpretation had been handed down from Gillray himself. It is not supported by the painting, surmounted by the coronet and feathers of the Prince, which can only allude to a regency. This plate is one of Gillray's rarest. Stanley understood that the Prince was so offended by it that he offered a large sum of money for its suppression, which being accepted, he ordered the plate to be destroyed! (ibid.). Some such transaction undoubtedly took place. . . .'

[79]

The Grand Coronation Procession, of Napoleone the 1st. Emperor of France, from the Church of Notre-Dame, Decr. 2d, 1804
January 1, 1805
Engraving, 8⅜ x 29¾
BM 10362
Repr. Hill, *Biog.*, pl. 73
Lent by Mrs Burger

In an unpublished note Draper Hill writes:

'The pomp and theatrical splendour of Napoleon's coronation is travestied against a backdrop of martial force. Gillray attacks the Empire (proclaimed on May 20, 1804) and the elevation of the Emperor's relatives.

'According to the historian Armand Dayot "this print had a resounding success in England, and reportedly, Napoleon could not see it without entering into the most violent anger. Assuredly there is nothing in common here with the official and pompous representations of the coronation by J. B. Isabey and David." (A. Dayot, *Napoléon Raconté par l'Image*, Paris, 1895, p. 171.)

'The procession is led by Napoleon's brother Louis, godson of General Marbeuf. Gillray identifies his "Three Imperial Graces" as Princess Borghese (Napoleon's sister Pauline), Princess Louis (Hortense Beauharnais, wife of Louis) and Princess Joseph Bonaparte (Julie Clary, wife of Joseph). There had been rumours in England of an attachment between Napoleon and Hortense, Josephine's daughter by Alexandre, Vicomte de Beauharnais. Madame Talleyrand follows with the son of Louis, Napoleon Charles, who had been born on the 10th of October 1802, and chosen as heir to the Emperor, much to his father's irritation. . . . Talleyrand, who was to become Grand Chamberlain of the Imperial Court, bears his master's "family tree", on which the subsidiary legends "Buone Butcher", "Buone Cuckold" and "Hang'd" are legible. Thirty years later this figure was taken by Daumier for a *Charivari* caricature in which Talleyrand turns away from Louis Philippe. (*Le Charivari*, February 1835.)

'Just behind, Pope Pius VII is escorted by the Devil (disguised as an acolyte) and attended by Cardinal Fesch (uncle of the Emperor and French ambassador to the Vatican), who had persuaded the pontiff to make the trip to Paris.

'Napoleon himself wears an expression of apprehensive melancholy which contrasts with the smug complacency of Josephine. His mantle, decorated with emblems of death in reference to the atrocities of the eastern campaign of 1798–9, is carried by Spain, the Netherlands and a third "Puissant Continental Power". The train of the Empress is carried by "ci-devant, Poissards"; after much protest, this part of the ritual was actually performed by Napoleon's three sisters and by his sisters-in-law Hortense and Julie. Bringing up the rear are a number of Republican generals in chains whom Napoleon had made Marshals of France at the time of the Proclamation of the Empire in order to secure their loyalty. They are followed by Napoleon's ruthless Minister of Police, Joseph Fouché, and a squad of Jacobin executioners. Fouché had recently been restored to favour after two years out of office. His blood-stained sword probably hints at the part played in the apprehension and execution of the Cadoudal-Pichegru conspirators on June 25, 1804. The murder of the Duc d'Enghien on March 20, 1804, in the mistaken belief that he was involved in another royalist plot, also underlies Gillray's indictment. . . .'

[80]

—ci-devant Occupations—or— Madame Talian and the Empress Josephine dancing Naked before Barrass in the Winter of 1797.— *A Fact!—*
February 20, 1805
Engraving, 11⅛ x 17 9/16
BM 10369; Hill pls. 38,40
Lent by the British Museum
Plate 12b

Napoleon married Josephine Beauharnais in March 1796 and departed almost at once to take up command of the Italian campaign. Josephine had been mistress of the Comte de Barrass, member of the Directory from 1796 to 1799, who was, by 1795, transferring his affections to the much younger Madame Thérèse Tallien.

There is no reason to suppose that Gillray accepted the rumour he was propagating as truth. In all likelihood he purposely postdated the incident by a year to heighten its ridiculousness. Gillray's description of his malicious fantasy as *A Fact!* is obvious sarcasm. Not content with his broadside assault on Napoleon and Josephine, the caricaturist also lets fly with a lateral jibe at the strain of hyperbolic anti-French propaganda which was running riot in England during the years 1803–7.

[81]

More Pigs than Teats,—or—the new Litter of hungry Grunters sucking John-Bull's Old-Sow to death
March 5, 1806
BM 10540
Repr. Hill, *Biog.*, pl. 99
Lent by Mr Draper Hill

Following the death of Pitt in January 1806 a ministry was formed by Grenville which included Fox. It quickly became known as 'the Ministry of all the Talents', a phrase previously used by Canning in a reference to an ideal coalition which he hoped might replace Addington's government. Gillray preferred to categorize the new administration as 'Broad-Bottom'd' and during its life (till March 1807) he harassed it unmercifully. It is likely that many of the satires in which he did so were inspired by the Canningites. (Canning had declined office in the administration.)

This print represents the scramble for office which followed the change of government. The impression exhibited bears manuscript identifications in Gillray's hand.

[82]

'the Friend of the People', & his Petty-New-Tax-Gatherer, paying John Bull a visit
May 28, 1806
Engraving, 13 1/16 x 9 9/16
BM 10571; Hill pls. 43, 46
Lent by Mr Draper Hill

Grenville's unpopular ministry got off to a bad start with a budget setting out a heavy and oppressive tax programme. Fox made a speech in the House on May 15 recommending tax relief for annuitants under the doubled property tax. In Gillray's print he delivers a burlesqued version of his speech. Fox, often styled 'the *Man of* the People', is accompanied on his rounds by the new Chancellor of the Exchequer, Lord Henry Petty.

[83]

News from Calabria!—Capture of Buenos-Ayres!—i.e.—*the Comforts of an Imperial Déjeuné at St. Cloud's*
September 13, 1806
Engraving, with slight aquatint, 9¼ x 13⅝
BM 10599
Lent by the British Museum

News of the British victory at Maida in Calabria was shortly followed by that of the capture of the Spanish colony of Buenos-Ayres by Beresford. Maida did much to restore the credit of the British army and the subsequent rising in Calabria destroyed French hopes of seizing Sicily and dominating the Mediterranean.

Napoleon vents his rage on Talleyrand, while to the right ranks of diplomats and messengers arrive with further bad news of revolt and insurrection in French-dominated Europe. Some of this news is premature or inventive but the Tsar had repudiated the treaty signed by d'Oubril with its secret article for the cession of Sicily to King Joseph; Germany was in a ferment and Sweden prepared for war. A Prussian ultimatum was sent to Paris on September 26. David, to whom the burlesque representations of the victories at Marengo and Ulm are attributed (centre background), had been appointed Court painter to the Emperor in December 1804. Behind Josephine, Napoleon's sisters Eljsa, Caroline and Pauline, act as ladies-in-waiting.

[84]

View of the Hustings in Covent Garden
December 15, 1806
Engraving, with slight aquatint
8¾ x 13⅝
BM 10619; Hill pls. 45, 47
Lent by Mrs Burger

Fox's death on September 13, 1806, seriously weakened Grenville's Cabinet by removing the only Minister who commanded the respect of all the others. Sheridan campaigned for Fox's old parliamentary seat at the General Election of November 1806. Although he and the Grenvillite candidate Sir Samuel Hood were returned, defeating the independent Radical James Paull, Sheridan received such rough treatment from the electors, that during a whole week of the campaign he did not reappear in public. Gillray treats Sheridan with his usual harshness, especially in emphasizing his redness of face, about which Sheridan was extremely sensitive. In Gillray's print Sheridan's chief supporter Whitbread offers him liquid support, while Hood turns aside sniggering. The Radical Paull, on the right, is supported by Cobbett, Burdett and 'Colonel' Bosville. Among the crowd a figure cries 'no Paul Goose', the goose being the traditional emblem for the electorate. Another shouts 'no Cabbaging Candidates' (cabbaging = pilfering).

[85]

Political Mathematicians, Shaking the Broad bottom'd Hemispheres
January 9, 1807
Engraving, 12 x 16 7/16
BM 10697; Hill pls. 48, 50
Lent by the British Museum

An elaborate satire on the political situation after the General Election of November 1806 by which Grenville was returned to power. The 'Broad-bottomites' (see cat. no. 81), accommodated in Charles Fox's breeches, are supported by the Prince of Wales's feathers which in turn sprout from a bed of roses. The Ministers are busily consuming the loaves and fishes of office (see cat. no. 39). Two groups attempt to dislodge the Government from opposite sides: on the right Cobbett, Burdett and Tooke, and on the left 'the new Opposition'—to whom the print is dedicated—Perceval, Rose, Canning, Hawkesbury and Castlereagh. Above them towers a statue of Pitt, his head obscured by clouds of smoke from across the Channel whence Bonaparte impatiently surveys the English scene.

At the lower left Fox rises from his grave crying, 'O save my Breeches, Heav'n!' a parody of one version of Pitt's last words—'O save my Country heaven!'

The central pivot of the design is the figure of James Paull, defeated candidate for Westminster (see cat. no. 84) who is given ironic prominence.

[86]

The Fall of Icarus
April 20, 1806
Engraving, 11⅝ x 9⅜
BM 10721
Repr. Hill, *Biog.*, pl. 98
Lent by Mrs Burger

Lord Temple, who held the offices of Vice-President of the Board of Trade and Joint Paymaster-General in his uncle Grenville's administration, was alleged to have absconded with large quantities of Government stationery. Here Temple attempts to fly after his father the Marquess of Buckingham, safely borne aloft on the wings of his life sinecure, the Tellership of the Exchequer. The quill-pens from Temple's wings fall out in shoals and he is descending towards a sharp stake marked *Stake out of the Public-Hedge* (a reference to Tierney's retort at Temple's unwise boast that he had a large stake in the country).

Gillray's preliminary drawing is exhibited as cat. no. 145.

[87]

The Pillar of the Constitution
June 4, 1807
Engraving, 13¼ x 10 1/16
BM 10738
Lent by Mr Draper Hill

Lord Grenville's ministry, 'the Ministry of all the Talents', was forced to resign in March on the issue of political concessions for Roman Catholics which had brought about Pitt's downfall in March 1801.

Grenville and his followers wearing cloaks and hats reminiscent of Guy Fawkes attempt to undermine the 'altar of the Constitution' with the 'gunpowder' of Catholic Emancipation. The eye of the (then blind) King flashes a beam of revelation down on the band of conspirators. (See Hill, *Biog.* p. 149.)

The plate was published in an unfinished state. One of several known drawings by Gillray for the composition is exhibited as cat. no. 146.

[88]

Charon's-Boat—or—the Ghosts of 'All the Talents' taking their last Voyage
July 16, 1807
Aquatint, 9 x 13½
BM 10748
Lent by the British Museum

The members of Grenville's defeated government crowd Charon's boat, to the mast-head of which is lashed the Prince of Wales's feathers. Moira, with with one hand to the mast, holds a cross to his lips. The three Grenvilles and Sheridan weigh down the port side and an equally corpulent St Vincent holds the tiller. Erskine vomits *Catholic Emetic* over the side. Lord Ellenborough's wig falls in the water. The inscriptions on it are a reference to Ellenborough's equivocal part in the government crisis. Howick punts the boat along and Lord Henry Petty stands in the bows. Behind Sheridan is Windham and next to him the Bishop of Lincoln who supported Grenville for the Chancellorship of Oxford (see cat. no. 92). Next to the Bishop, Lauderdale clutches his head; from his neck hangs a medal on a tricolour ribbon inscribed *Vive Brissot* (the Girondist leader to whom Lauderdale paid a publicized visit in 1792. He was denounced by Robespierre and executed in 1793). The tricolour flag in the stern bears the Grenville motto. Sidmouth, estranged from the Whigs, is in the water clutching the boat.

The fallen ministry had been attacked by Cobbett and Burdett, who appear (Burdett and Tooke combined in one) as harpies flying over the boat. The three witches on broomsticks as the Fates are Hawkesbury, Castlereagh and Canning.

In the background Fox, Cromwell and Robespierre welcome the crew to Hades. Two others in the reception party are the Irish rebel Quigley (O'Coigley) and Despard (executed for high treason in 1803).

[89]

Connoisseurs examining a collection of George Morland's
November 16, 1807
Engraving, 12⅞ x 10½
BM 10791; Hill pls. 100, 101
Lent by Mrs Burger

Morland's later years were ruined by drink and consequent debt. Pursued by creditors he produced an enormous number of pot-boiling pictures with which the market was flooded following his death in 1804.
The connoisseurs who examine his pictures have been identified as Captain William Baillie; Mr Mitchell, Caleb Whitefoord, Mr G. Baker and Mr Mortimer.

There are preliminary drawings for this composition in the Victoria and Albert Museum and in the British Museum.

[90]

Very Slippy-Weather
February 10, 1808
Engraving, 9¼ x 7 1/16
BM 11100; Hill pl. 99
Lent by the British Museum

This composition originated as one of seven drawings concerned with the weather which Gillray received in November 1807 from the Rev John Sneyd, Rector of Elford in Staffordshire, one of Gillray's most prolific amateur collaborators. Of fourteen Gillray prints identifiable in Mrs Humphrey's window, seven were probably originated by Sneyd. Inside the shop two customers, possibly dissenting clergymen, examine with satisfaction Gillray's *End of the Irish Farce of Catholic-Emancipation* (published on May 17, 1805).

Mrs Humphrey's shop was on the east side of St James's Street, where the *Economist* building now stands.

[91]

The Loyal Address!—or—The Procession of the Hampshire-Hogs from Botley to St James's
October 20, 1808
Engraving, 8 $\frac{13}{16}$ x 14 $\frac{7}{8}$
BM 11047
Lent by Mr Draper Hill

An ironic jibe at William Cobbett's effort to organize a protest from his fellow free holders in Hampshire condemning the Anglo-French Convention, signed at Cintra, which settled the terms of the cessation of hostilities in Portugal.

Gillray's procession is led by 'Colonel' William Bosville, a wealthy eccentric friend of Sir Francis Burdett, who strides behind him with whip upraised. Behind, Sheridan, Lauderdale and Petty, as butchers, clamour for the blood of the three British commanders in Portugal (Dalrymple, Wellesley and Burrard) who were held responsible for the Convention. They are seen strung up in the background. This is one of the earliest appearances in caricature of the future Duke of Wellington. The larger of the three banners depicts the French commander Junot as the Duc d'Abrantes.

Cobbett and Windham on their 'Political Hog Trough' are propelled by Sidmouth, Grey and Grenville. Windham was an implacable enemy of the French—his *bonnet-rouge* here is a characteristic example of Gillray wit. A preliminary drawing is exhibited as cat. no. 147.

[92]

Tentanda via est qua me quoque possim Tollere humo—Virgil, Georg:
August 8, 1810
Engraving, 19 $\frac{1}{4}$ x 14 $\frac{15}{16}$
BM 11570; Hill pl. 49
Lent by Mrs Burger

The Chancellorship of Oxford became vacant in October 1809 and the former Prime Minister Grenville, champion of Catholic Emancipation, stood for election, opposed by Lord Eldon, Lord Chancellor of England, who declared himself a supporter of the Protestant interest. Grenville was elected and Gillray depicts his installation. He wears a papal tiara and vestment beneath his Chancellor's robe and is raised by a giant balloon with the features of his nephew Temple. Lord Eldon sprawls on his back and on the left in the Oxford Theatre are seen the Marquess of Buckingham, Lord Stafford and M. A. Taylor. Sheridan, stripped to the waist, is at lower right surrounded by Whig politicians. He had turned down a degree of Doctor of Laws and the story went round that he did so because he couldn't afford the necessary wig and gown. In the background are seen the Hawksmoor towers of All Souls and Tom Tower.

This is Gillray's last political caricature, carried out after someone else's idea and when his powers had already suffered a sharp decline.

DRAWINGS

[93]

Goldfinch, *c.* 1765
Pen and watercolour, 6¼ x 6½
Inscr. *James Gillray the first Bird he did Draw and Paint*
Repr. Hill, *Biog.* pl. 16
Lent by the British Museum

The earliest surviving drawing by Gillray, executed when he was about nine.

[94]

J. H. Mortimer (1741–79)
Choir and orchestra, *c.*1770
Pen, 8⅜ x 10⅞
Unsigned
Lent by Mr L. G. Duke, C.B.E.

Mortimer's use of caricature as well as his vigorous and elegant linear style exercised a strong influence on Gillray at the start of his career. See also Mortimer's *Iphigenia's late procession* ... cat. no. 1.

The present drawing, which was engraved by L. Bates in 1777 (BM 6356), is probably a satire on the employment of foreign musicians, a favourite theme with caricaturists.

[95]

Sketch of Prince Leopold of Brunswick and accompanying letter to James Northcote, *c.* 1785
Pen. Drawing, 5¼ x 3½
Unsigned
Lent by Mr Keith MacKenzie

Northcote required a likeness of Prince Leopold for his painting of the death of the Prince by drowning in April 1785. He made little use of the sketch Gillray sent him in his conventional and sentimental depiction of Leopold in the finished picture. Thomas Gaugain's engraving of this subject was published in January 1787. (See Hill, *Biog.* p. 28.)

[96]

William Pitt, 1788
Pencil, pen and watercolour, 9 x 6¾
Signed *Js Gillray*
Lent by the Trustees of the National Portrait Gallery

It is possible that this sketch dates from the summer of 1788, following Gillray's engagement by Fores to produce an etched portrait of Pitt (cat. no. 13).

[97]

Sketch of back view of a priest and two gentlemen in tricornes, *c.* 1793
Pen, 4 x 3
Unsigned
Lent by Mr Draper Hill

This drawing is on a piece of pasteboard such as Gillray is reported to have used for notes from life. The principal figure was incorporated into the engraving *Flemish Characters* (cat. no. 30).

[98]

Lawful Liberty, *c.* 1793
Pen and wash, 10¼ x 8½
Signed *Js Gy del*
Lent by Mr Augustus P. Loring

This and the following drawing are studies for the large aquatint which Gillray worked on in January 1793 but which was not completed. He re-used the figure of the sansculotte seated on the lamp-bracket and the two men hanging from it in *The Zenith of French Glory* of February 12, 1793 (cat. no. 27). The plate was probably a commission from John Reeves' Association for Preserving Liberty and Property against Levellers and Republicans, commonly known as the Crown and Anchor Society. (See Hill, *Biog.* p. 54.)

[99]

Liberty without Law, *c.* 1793
Pen and wash, 10¼ x 8½
Signed *Js Gy del*
Lent by Mr Augustus P. Loring

See note to cat. no. 98.

[100]

?Miss Aynscombe
'And Catch the Living Manners! As they rise', 1794
Watercolour, 12½ x 8⅞
Lent by Mrs Burger

The amateur sketch, on which cat. no. 32 is based.

[101]

Domestic and tree, *c.* 1794
Pen and watercolour, 6¾ x 4½
Signed *James Gillray*
Repr. Hill, *Biog.* pl. 59
Lent by Mr Draper Hill

Made at Elford, Staffordshire, while Gillray was the guest of the Revd John Sneyd. The drawing of the woman appears to be the basis for an engraving of November 1, 1794, '*Miss, I have a Monstrous Crow to pluck with you.*'

This and cat. nos. 102, 103, 109, 117, 120, 123 and 135 are among drawings given by Gillray to the Revd John Sneyd, together with preliminary sketches and memoranda for a number of engravings published between December 1795 and March 1796. (See Hill, *Biog.* p. 59 and n.)

[102]

Cattle, *c.* 1794
Pen with wash, 4 7/16 x 7⅛
Signed *James Gillray*
Repr. Hill, *Biog.* pl. 61
Lent by Mr Draper Hill

[103]

Forearm and hand, *c.* 1794
Pen and watercolour, 6¾ x 4⅜
Unsigned
Repr. Hill, *Biog.* pl. 60
Lent by Mr Draper Hill
Plate 7b.

[104]

The artist's father and mother
c. 1794–6
Pencil and watercolour, 6 1/16 x 3¾
Signed *James Gillray*
Repr. Hill, *Biog.* pl. 2
Lent by Mr Draper Hill

The artist's father died in 1799, aged about 78, and his mother in 1797, aged 76.

[105]

The artist's father, *c.* 1794–6
Pencil and watercolour, 6 x 3¾
Signed *James Gillray*
Repr. Hill, *Biog.* pl. 3
Lent by Mr Draper Hill

[106]

Sketchbook page: woman in chair with dog, woman with beer glass, *c.* 1794–6
Pen and watercolour, 6 x 3⅝
Signed *James Gillray*
Lent by Mr Draper Hill

[107]

Sketchbook page: man with hoe, *c.* 1794–6
Pen and watercolour, 5¾ x 3⅜
Signed *James Gillray*
Lent by Mr Draper Hill

[108]

Girl street-hawker, *c.* 1794–6
Pen and watercolour, 9 11/16 x 6¾
Signed *Js Gillray*
Lent by Mr Frank A. Gibson
Plate 6a

[109]

Man in blue coat, *c.* 1794–6
Watercolour, 7 x 4½
Signed *James Gillray*
Repr. Hill, *Biog.* pl. 57
Lent by Mr Draper Hill

[110]

Sketchbook page: study of a man's booted leg, *c.* 1795–6
Pen and watercolour, $3\frac{3}{4} \times 6\frac{1}{16}$
Signed *James Gillray*
Lent by Mr Frank A. Gibson
Plate 6b

[111]

Sketchbook page: study of a man's bare right leg, *c.* 1795–6
Pen and watercolour, $3\frac{3}{4} \times 6\frac{1}{16}$
Signed *James Gillray*
Lent by Mr Frank A. Gibson

[112]

Sketchbook page: head and shoulders of a girl and study of a man with left hand in his waistcoat, *c.* 1795–6
Pen and watercolour, $6\frac{1}{16} \times 3\frac{3}{4}$
Signed *Js Gillray*
Lent by Mr Frank A. Gibson

[113]

Sketchbook page: coat hanging on a chair, *c.* 1795–6
Pen and watercolour, $6\frac{1}{16} \times 3\frac{3}{4}$
Signed *Js Gillray*
Lent by Mr Frank A. Gibson

[114]

Sketchbook page: three women and a child sleeping in hay and study of a politician, *c.* 1795–6
Pen and watercolour, $6\frac{3}{4} \times 4\frac{1}{2}$
Unsigned
Lent by Mr Frank A. Gibson

[115]

Sketchbook page: drunken pedlar woman in market place, *c.* 1795–6
Pen and watercolour, $6\frac{3}{4} \times 4\frac{1}{2}$
Signed *James Gillray*
Lent by Mr Frank A. Gibson

[116]

Prisoner reading, *c.* 1795–6
Pen and watercolour, $6\frac{7}{8} \times 4\frac{1}{2}$
Signed *Js Gillray*
Repr. Hill, *Biog.* pl. 53
Lent by Mr Draper Hill

[117]

Mother and child, and self-caricature *c.* 1795–6
Pen and watercolour, $6\frac{5}{8} \times 4\frac{1}{2}$
Signed *James Gillray*
Repr. Hill *Biog.* pl. 55
Lent by Mr Draper Hill

[118]

Sketchbook page: study of a pedlar, miscellaneous heads and hands *c.* 1795–6
Pen and watercolour, $6\frac{5}{8} \times 4\frac{1}{4}$
Signed *Js Gillray*
Lent by Mr Osbert Lancaster, C.B.E.

[119]

Sketchbook page: studies of babies and other figures, *c.* 1795–6
Pen and watercolour, $6\frac{3}{4} \times 4\frac{1}{2}$
Signed *James Gillray*
Lent by Mr Osbert Lancaster, C.B.E.

[120]

Sketchbook page: miscellaneous heads, *c.* 1795–6
Pen and watercolour, $6\frac{7}{8} \times 4\frac{1}{2}$
Signed *Js Gillray*
Repr. Hill, *Biog.* pl. 56
Lent by Mr Draper Hill

[121]

Sketchbook page: studies of draped women's legs and slippers; boy with hoop, *c.* 1795–6
Pen and watercolour, $6\frac{3}{4} \times 4\frac{1}{2}$
Signed *Js Gillray*
Lent by Mr Draper Hill

[122]

Sketchbook page: drapery study and officer's head and shoulders *c.* 1795–6
Pen and watercolour, $6\frac{3}{4} \times 4\frac{1}{2}$
Signed *James Gillray*
Lent by Mr Draper Hill

[123]

Two caricatures, *c.* 1795–6
Pen and watercolour, $7\frac{1}{8} \times 4\frac{1}{4}$, with costume notes
Signed *James Gillray*
Repr. Hill, *Biog.* pl. 58
Lent by Mr Draper Hill

This study shows two stages in Gillray's development of a caricature portrait, in which the salient charac-

teristics of the face are progressively exaggerated.

[124]

Preliminary sketch for *Substitutes for Bread*, *c.* 1795
Pen, 4½ x 6⅝
Unsigned
Repr. Hill, *Fashionable Contrasts* p. 143
Lent by Mr Draper Hill

Preliminary drawing for the plate published on December 24, 1795 (cat. no. 39). The inscription is an original draft for the title.

[125]

Self-portrait, *c.* 1795
Miniature, 2⅜ x 2¼
Repr. Hill, *Biog.* pl. 128
Lent by the Trustees of the National Portrait Gallery
Plate 1

The only known formal likeness of the artist, this miniature was perhaps painted for Gillray's friend and publisher Mrs Humphrey.

[126]

Sketchbook page: miscellaneous heads and figures, *c.* 1795–6
Pen and watercolour, 6¾ x 4½
Signed *Js Gillray*
Lent by Mr Draper Hill

[127]

Sketchbook page: two boys' heads and shoulders, *c.* 1795–6
Pencil and watercolour, 6 x 3¾
Lent by Mr Draper Hill

[128]

Panel with half-length figure of a girl and man's head, *c.* 1795–6
Pencil on painted wood panel, 21 x 8⅜
Unsigned
Lent by the British Museum

[129]

Panel with study of head and shoulders of a soldier smoking a pipe, *c.* 1795–6
Pencil on painted wood panel, 20⅞ x 8⅜
Unsigned
Lent by the British Museum

These two wood panels were formerly in the collection of S. G. H. Burger and an inscription of 1912 on the back of each indicates that they belonged originally to Gillray's friend the Revd John Sneyd.

[130]

Preliminary sketch for *High Change in Bond Street*, *c.* 1796
Pen, 4¼ x 6⅝
Signed *James Gillray*
Lent by Mr Osbert Lancaster, C.B.E.

The print was published March 27, 1796 (cat. no. 41)

[131]

Sheet of sketches and notes for *Philanthropic Consolations after the Loss of the Slave Bill*, *c.* 1796
Pen, 6 9/16 x 4½
Lent by Mr Draper Hill

First ideas and alternative titles for the print published April 4, 1796 (cat. no. 42).

[132]

Man feeding pigs, *c.* 1795–6
Pen and watercolour, 6 11/16 x 7½
Signed *Js Gillray*
Lent by Mr Frank A. Gibson

[133]

A wayside beggar, *c.* 1795–6
Pen and watercolour, 5⅞ x 7¾
Signed *Js Gillray*
Lent by Mr Frank A. Gibson

[134]

Cymon and Iphigenia, *c.* 1796
Pen and watercolour, 8¾ x 9½
Unsigned
Lent by Mr Pierre Jeannerat, O.B.E.

Highly finished preparatory watercolour for the print published May 2, 1796 (Hill, *Fash. Contr.* pl. 85). David Garrick's successful 1767 production of the five-act opera based on Dryden's adaptation of Boccaccio's tale was revived at Drury Lane in 1792.

[135]

The Fifth Earl of Sandwich, *c.* 1796
Pen and watercolour, 6⅝ x 4½
Signed *James Gillray*
Repr. Hill, *Biog.* pl. 54
Lent by Mr Draper Hill

This drawing is apparently the basis for the likeness of Lord Sandwich in *Sandwich-Carrots!—dainty Sandwich-Carrots* (cat. no. 48).

[136]

Colonel George Hanger on horseback, *c.* 1796
Pen, 6¼ x 7⅛
Lent by the British Museum

Study for the print published November 23, 1796, *Georgey à Cock-horse.*

George Hanger was a renowned buck, eccentric and wit who was at one time the boon companion of the Prince of Wales.

[137]

Brigade Major-Weymouth, 1797
Pen and watercolour, 10 x 8
Signed *James Gillray*
Lent by Mr Osbert Lancaster, C.B.E.

A study for the print published November 15, 1797

[138]

Sketchbook page: figure studies including figure of Mercury and vignette of falling skaters, *c.* 1796–7
Pen and watercolour, 7⅞ x 6⅜
Signed *James Gillray*
Lent by Mr Frank A. Gibson
Plate 7a

[139]

Sketchbook page: figures of Sir John Sinclair, Wilberforce and Henry Dundas, *c.* 1797
Pen over pencil, 7 x 4½
Unsigned
Lent by Mr Draper Hill

[140]

'We fly on the Wings of the Wind to save the Irish Catholics from Persecution', 1798
Pen and watercolour, 12⅛ x 15¾
Signed *Js Gillray*
Lent by Mr Draper Hill

Preliminary drawing for the fourth and last plate executed of a projected series of twenty plates commissioned by Sir John Dalrymple to alert the English to 'The Consequences of a Successful French Invasion'. The print was issued on March 6, 1798. Gillray wrote to Sir John Dalrymple on March 5 '—if he represents to him that the Expense which he has been at already for ye Copper Paper and Printing of the Plates which are publish'd has so lowered the State of his Pocket (having laid out Twenty Pounds already), that he would esteem himself highly oblig'd if Sir John could let him have the amount of the Four Plates which are done as he fears otherwise he shall have a difficulty in getting the Publication forward . . .' (British Museum, Add. MSS. 27, 337). For an account of the project see Hill, *Biog.* chap. 7.

[141]

Shipload of Seasick Opposition Savants, 1800
Pen and red chalk with touches of grey wash, 9⅜ x 11⅜
Unsigned
Repr. Hill, *Biog.* pl. 85
Lent by Mr Draper Hill

A sketch for the illustration intended to accompany a poem in the *Poetry of the Anti-Jacobin*, for which Gillray engraved about forty plates before pressure from Canning caused the project to be abandoned. (See Hill, *Biog.* chap. 9)

Sir John Sinclair (just beneath the stove) and Sir George Shuckburgh, scientist and M.P. (standing over him) are mentioned in the poem. Drawn, but not mentioned, are Sheridan and Fox in the upper berths at the left, and Lord Moira seated conspicuously in the corner below them (Hill, *Biog.* p. 101).

Gillray no doubt based the drawing on memories of his own channel crossing in 1793 when he recorded in his sketchbook '—set off from ye Port about 8 at night—brisk gale—about 50 Passengers—began to be sick in about ½ an hour—went to bed—better, slept &c till about 5 in Morning—Cabin full of drunk Passengers—the floor full—some very sick—' (MS note in collection of Mr Draper Hill).

[142]
London showing only

Sketchbook, 1801
41 sheets, 4 3/16 x 7 5/16
Lent by Mr Draper Hill

The sketchbook is dated inside the front cover 'July 23rd 1801' and contains notes and sketches of ships, buildings and local characters made during Gillray's stay in Margate in the summer of 1801. It is his only known surviving sketchbook.

[143]

Captain Rowe, 1801
Pencil with touches of water-colour, 7 3/16 x 4, with notes on costume and colouring
Signed *James Gillray*
Lent by Mr Draper Hill

Captain Rowe was evidently the skipper of a Margate boat and is mentioned in notes Gillray made for a series of plates he planned on 'John Bull and his family' on holiday at Margate (British Museum Add. MSS 27,337, f. 108). The plan for the series (which was never engraved) was conceived during Gillray's stay at Margate in the summer of 1801, and takes shape in the sketchbook exhibited as cat. no. 142. This drawing was at some time removed from the sketchbook by Gillray and presented to the Revd John Sneyd.

[144]

Mary of Buttermere, *c.* 1802
Pen, with red chalk and wash, 10 11/16 x 8 1/16
Signed *James Gillray*
Lent by Mr Frank A. Gibson

A study for the print published November 15, 1802. Mary of Buttermere was the daughter of a Lake-land innkeeper and known as a local beauty. Her marriage to John Hatfield, a notorious swindler, imposter and bigamist brought her into the news. (T. Wright and R. H. Evans, *Account of the Caricatures of James Gillray*, London 1851, p. 469.)

[145]

Preliminary drawing for *The Fall of Icarus*, *c.* 1807
Pen and black ink and burnt sienna, 13 13/16 x 8 1/4
Lent by the British Museum

The plate was published on April 20, 1807 (cat. no. 86). The subject was perhaps suggested to Gillray by one of the Canning circle. (See Hill, *Biog.* p. 113.) An amateur sketch with written notes is in the Department of Prints and Drawings, British Museum (201.c.6, ff. 5, 7).

[146]

Preliminary drawing for *The Pillar of the Constitution*, May 1807
Pen, with red and brown ink, touches of red chalk and red wash, 12 1/2 x 17 3/4, with many notes
Unsigned
Repr. Hill, *Biog.* pl. 145
Lent by Mr Draper Hill

Gillray apparently had some difficulty in completing the plate of this subject which was abandoned when nearly finished. Impressions were circulated bearing the date June 4, 1807 (cat. no. 87), but the satire was left untitled and unfinished.

[147]

Preliminary drawing for *The Loyal Address*, 1808
Pen with red and brown ink, wash and white body colour, 10 3/4 x 17 3/4, with many notes
Unsigned
Lent by Mr Draper Hill

Preliminary drawing for the print published October 20, 1808 (cat. no. 91)

[148]

George Humphrey, 1811
Pen, 14 9/16 x 19 5/16
Unsigned
Lent by the British Museum
Plate 14a

The drawing is inscribed in a contemporary hand *This Portrait of George Humphrey Jnr. was Drawn by James Gillray on the 1st July 1811. he/Mr G being at that time Insane.*

In the second half of 1810, Gillray lapsed into insanity, which persisted, with lucid periods, until his death in 1815. A number of fine drawings survive from this time. George Humphrey was the nephew and heir of Gillray's publisher, Hannah Humphrey.

[149]

Miscellaneous sketches, *c.* 1811
Pencil with touches of grey wash
10 x 12
Unsigned
Repr. Hill, *Biog.* pl. 143
Lent by Mr Draper Hill

obverse Angel and peasant girl, repr. Hill, *Biog.* pl. 144

This drawing is one of a number preserved in a scrapbook kept by William Etty and sometimes attributed to Fuseli. It is probable that the deranged Gillray took engravings after works by Fuseli as his point of departure for some of these drawings. For a discussion of Gillray's relation to Fuseli see Hill, *Biog.* pp. 147–8.

[150]

Elizabethan shepherd piper, c. 1811
Pen with brown and grey wash,
9 9/16 x 8 3/4
Unsigned
Repr. Hill, *Biog.* pl. 142
Lent by Mr Draper Hill
Plate 14b

See note to cat. no. 149 above.

[151]

Pray Pity a Poor Blind Man, *c.* 1811
Pen and wash, 11 3/4 x 9 1/16
Unsigned
Lent by Mr L. H. Duke, C.B.E.
Plate 15

This is one of Gillray's last surviving drawings, made when he was insane. For a discussion of Gillray's obsession with sight see Hill, *Biog.* p. 149.

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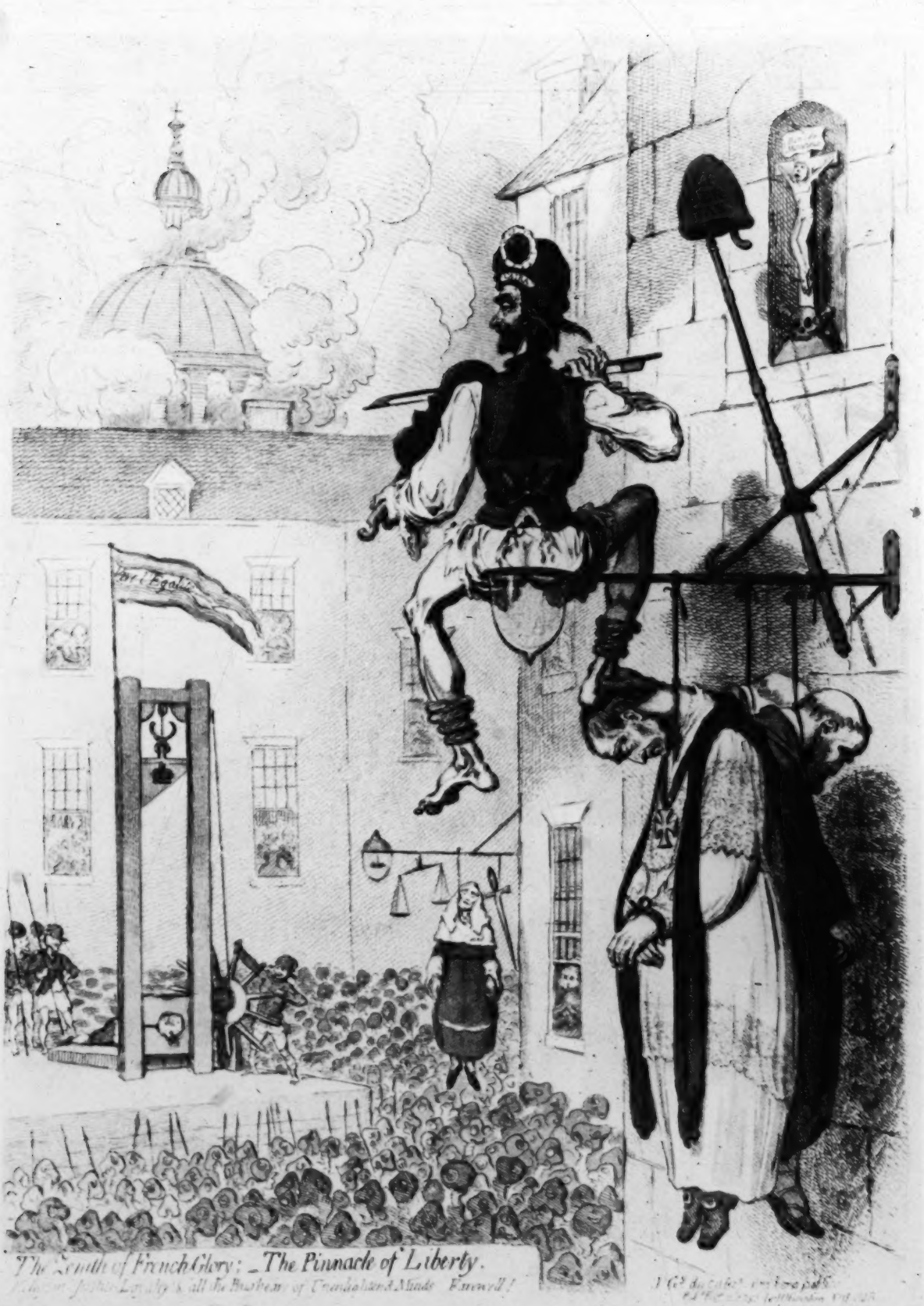

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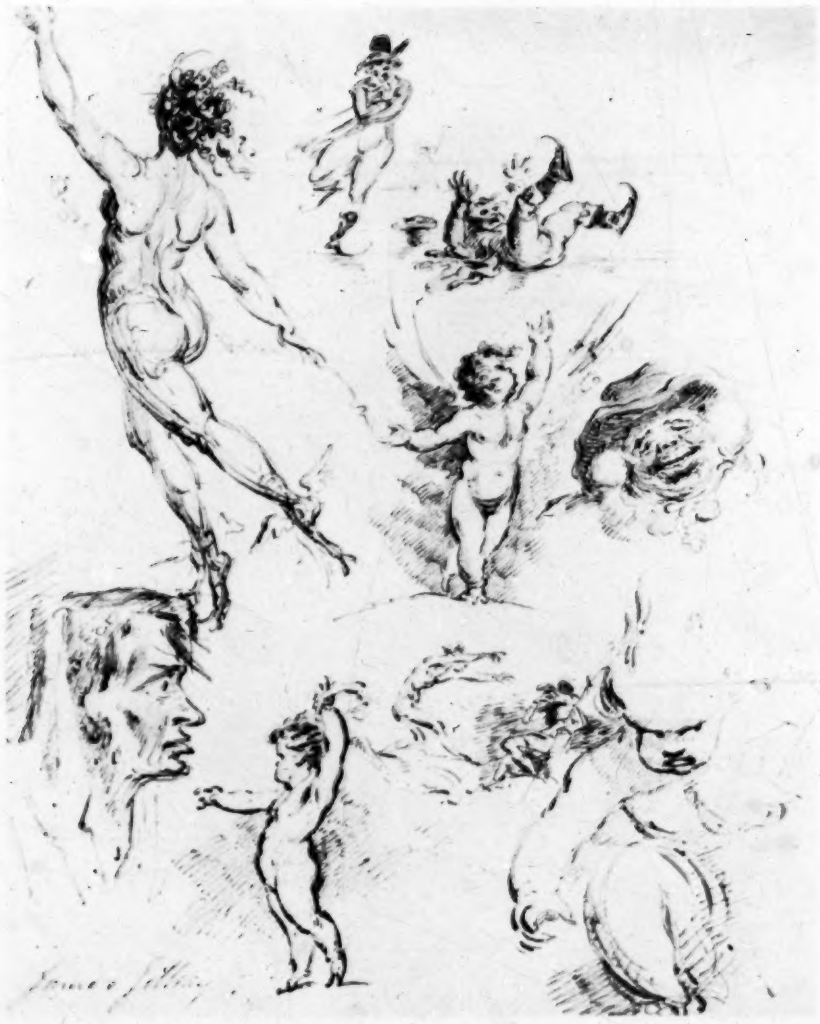

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